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Published In The Interest of Photography

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APRIL 1899.

# Canadian Photographic Standard

VOLUME 7 No. 4

DAVID H. HOGG,

PUBLISHER

662 CRAIG STREET.

Montreal, Que.

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Actien-Gesellschaft für Anilin-Fabrikation, Berlin S.O.

Photographic-Department.

TRADE



MARK

## The Developers:

**Rodinal :**

Highly concentrated developing solution for all kinds of photographic work. Diluted with 25 to 30 times its volume of water, it is ready for use.

**Eikonogen :**

Working very harmoniously, specially adapted for portrait and instantaneous photography.

**Amidol :**

Needing no alkali, can be well applied to all kinds of photographic work.

**Diogen :**

Elastic ! Powerful ! Handy ! Therefore suited for cases, in which it is doubtful, whether the plate has been correctly exposed.

**Diphenal :**

Concentrated solution particularly adapted for developing freely exposed negatives of landscapes.

**GLYCIN.**

**METOL.**

**ORTOL.**

**EIKONOGEN**—Cartridges or glass-tubes.

**AMIDOL**—Cartridges or glass-tubes.

Sold by all dealers. Ask your dealer for formulae.

# Canadian Photographic Standard

Vol. VII.

April, 1899.

No. 4

**P. A. of A. 18th Annual Convention**  
Celoron, Chautauqua Lake,  
July 17th to 22th inclusive  
Secretary **GEORGE B. SPERRY**

## **CHANGE IN PAPER PRICES.**

WHY AND WHEREFORE

T. W. PATTISON.

The advance of 60 per cent in raw paper stock made by the foreign mills has, of course, had its effect on the sensitized paper market. Gelatine papers have been forced up 50 cents per gross, or from 50 cents to \$1.00 for cabinets. Very little change has been made in the American Aristotype papers; Aristo jr. has been reduced 5 cents per gross. Platino Cabinets advanced 15 cents.

Discounts to dealers have, however, been changed, which will, of course, effect a similar change in dealers' discounts to photographers.

Consumers of permanent high-grade collodion paper will suffer little or no inconvenience, but consumers of cheap papers will be obliged to raise their price of photographs or suffer loss.

The most notable feature of these changes is the small advance on American Aristo papers compared with the advance in price of raw stock and other brands of sensitized paper. This is due to the enormous increase in the demand and output of these time-proved permanent brands of paper, enabling the American Aristotype Co. to gradually and legitimately reduce the cost of manufacture by virtue of the economy which always accompanies such conditions, and thus in part balance the increase in raw matter.

No thinking photographer who is willing to glance back over the past

ten years of the photographic paper history will take any stock in the advertising howls of trust and combinations, so far as it is intended to reflect on the fair treatment of consumers by the American Aristotype Co. History stands for itself, and no man can dispute it. The photographic paper history of the past ten years, which has made and ruined many a photographer, stands as a monument to the fairness and loyalty of the American Aristotype Co. to the fraternity. Steadfast in its motto of permanency, it has stood the abuse and attacks of over sixty concerns which have entered the field against it, and have tried to make photographers believe equally as good goods could be made and purchased for less money. Not one of these sixty concerns has a leg to stand on to-day. They all have entered the field with large claims of merit, have exhausted every catch-cry to attract attention and trade, and one by one have closed their career, carrying with them many a hard-earned dollar and reputation belonging to photographers who have believed in their glittering claims and promises.

During all this history the American Aristotype Co., the pioneers of the business, has stood solid as the rock of Gibraltar, fulfilling their pledge made to the fraternity, and thereby gaining the confidence and respect of every progressive and thinking photographer in this country. It has no need of trusts to increase or maintain its business. It stands on better ground, a record of honesty and liberality, a record of having made goods which never yet have been equalled for the price asked, and which have never yet been approached for permanency except by carbon.

## American Aristo Coy's

# PERMANENT PRODUCTS

SEE FOLLOWING PAGES.

### WITH TEN YEARS TEST

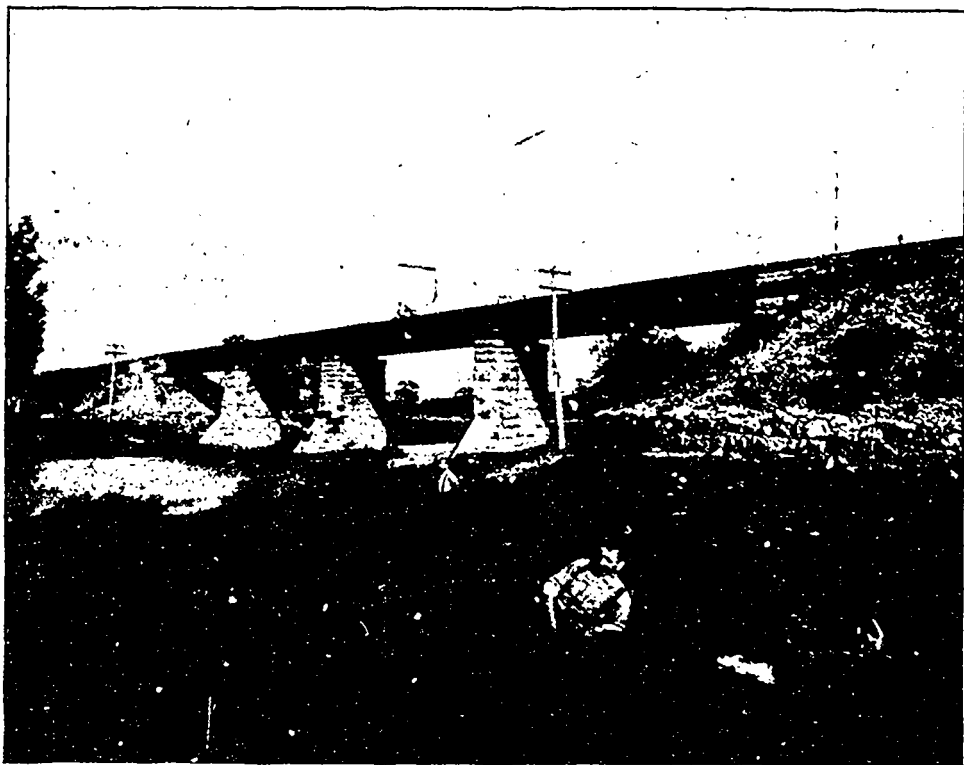
Of their products in all climates of the globe, proving ten years faithful adherence to the principal of permanency, with ten years of keeping good faith on all promises made to the fraternity. The *American Aristotype Co.* feel that they have *qualified* as manufacturers having an *honestly earned reputation*, whose statements regarding the merits of their goods, *means* something to the successful photographer.

### Another Triumph for Aristo Platino.

Photographers who have seized upon rough coated platinum paper as an argument for a better price because the fellow round the corner does not use it, are fast discovering that they have sold a less reliable article as regards permanency than good old Aristo Platino. Mr. Stein, of Milwaukee, has discontinued the making of platinum prints for this reason.

ment as "Aristo Platino." To secure the rough fuzzy paper surface, the sensitizing chemicals must be absorbed by the paper, and therefore the print can only be as permanent as the paper itself. No raw paper has ever been made yet that will not discolor and decompose by exposure to light, heat, and dampness.

In the case of Aristo platino the paper is sized by the American Aristotype Company in a manner never



BRIDGE ON THE C. P. R. "ON STANLEY DRY PLATE" PHOTO. BY J. W. HECKMAN, ESQ.

It is easy to make the claim of permanency, and therefore many have been made, but Father Time has demonstrated only two processes having this most important quality, namely. Carbon and Aristo Platino.

It is quite easily explained why platinum or any other rough paper surfaced process cannot be as perma-

yet paralleled by any other concern, and the sensitizing chemicals are held entirely separate from the paper stock, the paper being only a flexible support for the emulsion. Like all other emulsions of the Aristo Company, platino is collodion, and therefore not affected by atmospheric conditions, heat, or moisture.

# American Aristo Coy's



# PERMANENT PRODUCTS.

## ARISTO JUNIOR.

### PRICE LIST.

*In force Feb. 1, 1899. Subject to change without notice.  
Sold in Original Packages only.*

	2 Doz.	Doz.	½ Gro.	Gro.
3½ × 3½ .....	\$0 30			\$1 35
3½ × 4 .....	30			1 35
3¼ × 4¼ .....	30			1 35
4 × 4 .....	30			1 35
4 × 5 .....	\$0 20	.. \$0 80		1 45
4¼ × 5½ .....		25		1 90
2¼ × 3¼ Carte-de-Visite.....		20		1 10
3 × 4 Mantello.....		20		1 10
3¾ × 5½ Cabinet.....		25	.. 1 10	.. 1 75
3¾ × 5¾ Cabinet.....		25	.. 1 10	.. 1 75
4 × 6 .....		25	.. 1 10	.. 1 75
5 × 7 .....		35	.. 1 75	.. 2 35
5 × 8 .....		35	.. 1 90	.. 3 25
5½ × 7¾ .....		40	.. 2 05	.. 3 50
6½ × 8½ .....		50	.. 2 60	.. 4 60
7 × 9 .....		55	.. 2 95	.. 5 40
8 × 10 .....		65	.. 3 75	.. 7 00
10 × 12 .....	1 00	.. 5 65	.. 10 75	
11 × 14 .....	1 30	.. 7 55	.. 14 00	
14 × 17 .....	1 95	.. 11 20	.. 21 50	
16 × 20 .....	2 00	.. 15 05	.. 29 05	
18 × 22 .....	3 25	.. 18 80	.. 36 55	
20 × 24 .....	3 75	.. 22 05	.. 43 00	

10 yard rolls \$4.85. 5 yard rolls \$2.70. 10 foot rolls 1.90.

NOTE.—Half dozen packages in following sizes only :  
11 × 14, 70 cents ; 14 × 17, \$1.00 ; 16 × 20, \$1.35 ; 18 × 22,  
\$1.75 ; 20 × 24, \$2.00.

## American Aristo Co.

### Jamestown, N.Y.



**American Aristo Coy's**



**PERMANENT PRODUCTS.**

**Aristo Platino & Blue Label.**

**PRICE LIST.**

*In force Feb. 1, 1899. Subject to change without notice.  
Sold in original packages only.*

	2 Doz.	Doz.	½ Gro.	Gro.
3½ × 3½	\$0 35			\$1 60
3½ × 4		35		1 60
3¾ × 4¼		35		1 60
4 × 5	\$0 25		\$1 00	1 80
4¼ × 5½		30		2 25
2¼ × 3¾ Carte-de-Visite		25		1 30
3 × 4 Mantello		25		1 30
3¾ × 5½ Cabinet		30	1 30	2 15
3¾ × 5½ Cabinet		30	1 30	2 15
4 × 6		35	1 45	2 45
5 × 7		40	2 10	3 45
5 × 8		45	2 25	3 90
5½ × 7¼		50	2 50	4 30
6½ × 8½		60	3 10	5 50
7 × 9		65	3 55	6 45
8 × 10		80	4 50	8 40
10 × 12	1 20		6 80	12 90
11 × 14	1 55		9 00	16 80
14 × 17	2 40		13 55	25 80
16 × 20	3 10		18 10	34 85
18 × 22	3 90		22 60	43 90
20 × 24	4 50		26 45	51 60



Cabinet Seconds, per gross, \$1.75; Boxes Seconds, \$1.25;  
10-yard rolls, \$6.45; 5-yard rolls, \$3.50;  
10-foot rolls, \$2.45.

NOTE.—Half dozen packages in following sizes only:  
11 × 14, 80 cents; 14 × 17, \$1.25; 16 × 20, \$1.60;  
18 × 22, \$2.05; 20 × 24, \$2.40.



**American Aristo Co.**

**Jamestown, N.Y**



Aristo Platino stands at the head of all practical printing processes for the combination of permanency, latitude of printing, production of detail, definition, and half-tone gradations.

### ORIGINAL PACKAGES.

The rule the American Aristotype Company has made to dealers prohibiting the repacking and recutting of paper, the breaking of packages, or the tampering with labels, is of the greatest importance to consumers, and is made entirely in their interest. At least nine-tenths of the trouble the photographers have had with Aristo Junior or Platino has come from the tampering with packages in the hands of the dealers.

Granting the dealer to be perfectly honorable and well-intentioned, many employees of stock houses have no realization of the importance of the conditions under which sensitized paper should be handled, and there is no particular reason why they should have. As a rule, they are entirely unfamiliar with the printer's manipulation of the paper, and they certainly have not had a factory training and experience. Even if it were possible to give them both experiences, they are entirely without the conditions under which paper should be repacked or cut.

Any one who has visited the factories of the American Aristotype Company, and has witnessed the marvelous precaution taken against dust, finger-marks, exposure to decomposing elements, the frilling of film by the change of the best steel knives from three to seven times a day on their powerful steam cutters, will at once appreciate how important these conditions are to the stock house.

The other day the writer was standing in a dealer's store, and watched an employee weigh out some hypo,

after which he opened a gross box of 8 x 10 Platino paper, and counted out a dozen with his fingers, never having even wiped them on a dry towel. The photographer who received this dozen 8 x 10 unquestionably found red spots, which he charged to the carelessness of the printer or to the paper; but no matter to whom charged, a consumer suffered loss and vexatious delay.

After paper has been taken from the original package, it is impossible for the photographer or manufacturer to know what the emulsion number is, or to arrive at any conclusion regarding it. It is not, therefore, a fair proposition to subject the fraternity to such losses and inconveniences, when delivery in the original package will prevent same. Original dozen packages of odd sizes will keep in hot, humid weather twice as long as in the gross package after it has been opened, re-counted, and repacked.

After platinum toning, prints should be washed through four or five changes of water by hand before fixing.

### Photographers' Association of America 1899 Convention.

Every photographer in the country will be more or less interested in the report of the Executive Committee of the Photographers' Association of America, which appears upon later pages in this number.

By this report it will be seen that some important changes have been made in the general scope of the Convention for the current year, and it seems that all these changes are very much for the better. It is probably impossible for any one of us to form an adequate conception of the work and thought necessary to the Executive Committee in laying out the

AMERICAN

ARISTO COY'S

**Other Aristo Products.****Aristo Gold.**

Specially refined for Aristo paper, and absolutely reliable.

Per bottle, size No. 1.....\$0 50  
 Per bottle, size No. 2..... 1 00  
 Per bottle, size No. 3..... 2 00

**Aristo Platinum Solution.**

All ready for use by the addition of water. In connection with gold bath, this preparation secures reliably the Platinum and Carbon effects now so popular on Aristo Platino.

Per bottle, size No. 1.....\$0 50  
 Per bottle, size No. 2..... 1 00

**Aristo Single Toner.**

Per bottle, size No. 1 .....\$0 50  
 Per bottle, size No. 2 ..... 1 00

**Aristo Spotting-out Colors.**

These colors will burnish to the same brilliancy as film, and are put up in packages containing three shades.

Package of three shades.....\$0 50

**Adamantine Negative Varnish.**

Put up by American Aristotype Company with special reference to use with Aristo paper and dry plates. No sticking or staining in any kind of weather if directions are followed. Does not remove retouching.

6-oz. bottle.....\$0 40  
 Pints ..... 1 00  
 Quarts ..... 1 90  
 Gallons..... 7, 00

**Matt Surfacing Solution.**

Per 6-oz. bottle .....\$0 50

**Special Note.**

All brands of printing-out paper bearing our trade mark are manufactured with special reference to permanency, and have been fully tested in this regard by the leading members of the fraternity for the past ten years.



**Permanent  
Products.**



**American Aristotype Co.**

**Jamestown, N.Y.**

scheme of the Convention from year to year. Questions of all kinds are presented for consideration, analysis, and decision, and a multiplicity of details which to the ordinary photographer would be hardly comprehensible.

It will undoubtedly be a matter of great satisfaction to the fraternity that the committee have tabled the motion made at the last Convention with reference to the establishing of a system of prizes based on cash instead of diploma and award, and the statement of the committee, that "this action was taken only after carefully canvassing the field represented throughout all portions of the country," will undoubtedly prove satisfactory even to those friends of the measure who felt that it might successfully be carried through.

The change made by the committee in dividing the territory represented into three, instead of five, divisions, as last year, is another important step which has undoubtedly been taken with due care, and with the best interests of the Association in view.

The new grouping will, of course, entail a larger collection of pictures in each class than obtained under the old, and this, in connection with the further innovation which prohibits the placing of any name or markings on the exhibits which shall in any way reveal the identity of the exhibitor, will make possible a higher class of work in competition, and a much better standard of judgment than was to be looked for under the old system.

We believe that never in the history of photography has so much interest centred in the work of the Association as will be manifested at the next Convention, and we predict that it will have a wider influence and a stronger hold upon the work of the future than any Convention which has preceded it, in this country or abroad.

If this result is to be accomplished,

however, every photographer should be active and fully impressed with the importance of his mission in the photographic field, whether his territory be large or small. Starting in with the supposition that the judges are entirely ignorant of the source from which the work emanates, each photographer is placed upon an equality with his competing brethren and the standard of merit which his work reaches will be judged purely and simply on its inherent value.

The Association is to be credited with a vast amount of good work in the past, and the exhibits which have been held from time to time have done much to raise the standard of art throughout the entire community.

Let it be said at the close of the coming Convention that the record of the past has been entirely eclipsed by the one just held. We believe this is easily possible if the competing members will take up the matter in the spirit which belongs with 1899. The year is opening with increased business opportunities, and the future looks brighter than it has for several years past.—*The Bulletin*.

#### MINUTES OF MEETING.

Jamestown, N. Y.,

January 9, 1899.

Meeting called to order at 4.40 p.m. with President Guerin in the chair, members of the Executive Board all present. Secretary and treasurer's report for 1898 was read. Mr. Stein and Mr. Barrows appointed Auditing Committee to audit the secretary and treasurer's accounts.

Committee reported accounts correct. Treasurer's bond presented and accepted.

Moved and seconded that the President and Treasurer be appointed a committee to confer with Mr. Broadhead in regard to renting of Auditorium and all the privileges connected therewith. Adopted.

**ROSS ZEISS** Anastigmatic Lenses, New Series Ia Zeiss, Anastigmats. **THE PLANAR**, a New Rapid Anastigmatically Corrected Lens, Manufactured by ROSS, Lt'd, sole Manufacturing Licensees for the British Empire.



Planar F 3, 8.  $f=100$  mm ( $6\frac{1}{4}$ )  
Series Ia. No. 11.  
(About two-thirds Full Size.)

**THE PLANAR**, as shown in the illustration, is a symmetrical objective consisting of four separated lenses. It possesses the following important features. It is very rapid and yields sharply defined pictures, it is anastigmatically well corrected and embraces a comparatively wide angle. The rapidity varies from  $f/3.6$  to  $f/6$ , according to the size and application of the lens, and the angle embraced by it varies from  $62^\circ$  to  $72^\circ$ .

The planars are superior in precision or defining power to the anastigmats hitherto made. They are therefore pre-eminently adapted for all kinds of copying processes. They work equally well when used for enlargements projection, full-size copies and reductions. Even the finest details are reproduced with a degree of precision which satisfies the highest requirements.

Owing to its extreme rapidity the Planar is excellently adapted for the most rapid instantaneous exposures out of doors (as in the preparation of animated pictures for the kinematograph and similar work), and for portraits and groups both outdoors and in the studio.

The Planars are however, not so well adapted for wide-angle architectural and interior views as the Series IIIA and V, owing to their greater aperture and consequent smaller angle.

We make at present nineteen regular sizes of the Planar (Series Ia), as specified as follows, which gives all necessary particulars as to size, covering power and prices

Series and No.	Equivalent Focus.	Diam. of Lenses.	Largest Relative Aperture $f$	Size of Plate covered.			Diam. of image, with small stops.	Angle. Degrees	Lens in Brass Mount fitted with Iris-Diaphragm.	
				at Full Aperture.	with intermediate stops	with small stops.			London Price.	Canadian Price.
Ia, 1	$\frac{3}{4}$	$\frac{1}{4}$	4.5	$\frac{1}{2} \times \frac{1}{2}$	$\frac{1}{2} \times \frac{3}{4}$	1	65	5 0 0	£37 00	
Ia, 2	$1\frac{1}{8}$	$\frac{3}{8}$	4.5	$\frac{7}{8} \times \frac{7}{8}$	$1\frac{1}{4} \times 1\frac{1}{8}$	$1\frac{1}{2}$	65	5 0 0	37 00	
Ia, 3	2	$\frac{1}{2}$	4.5	$1\frac{1}{4} \times 1\frac{1}{2}$	$1\frac{3}{4} \times 1\frac{3}{4}$	$2\frac{1}{2}$	65	5 0 0	37 00	
Ia, 4	3	$\frac{3}{4}$	4.5	$1\frac{3}{8} \times 1\frac{1}{2}$	$2\frac{1}{4} \times 2\frac{3}{8}$	$3\frac{1}{4}$	65	6 0 0	37 00	
Ia, 5	4	1	4.5	$2\frac{3}{8} \times 2\frac{3}{8}$	$3\frac{1}{4} \times 3\frac{3}{4}$	5	65	6 0 0	37 00	
Ia, 6	$1\frac{1}{2}$	$\frac{1}{2}$	3.6	1 x 1	$1\frac{1}{2} \times 1\frac{1}{2}$	$2\frac{1}{2}$	70	5 0 0	30 50	
Ia, 7	$2\frac{3}{8}$	$\frac{3}{4}$	3.6	$1\frac{3}{8} \times 1\frac{3}{8}$	$2\frac{3}{8} \times 2\frac{3}{8}$	$3\frac{1}{4}$	70	5 0 0	30 50	
Ia, 8	$3\frac{1}{4}$	1	3.6	2 x 2	$3\frac{1}{4} \times 2\frac{1}{2}$	$4\frac{3}{8}$	70	6 0 0	37 00	
Ia, 9	$4\frac{1}{2}$	$1\frac{1}{4}$	3.6	$3\frac{1}{4} \times 2\frac{1}{2}$	$4\frac{1}{4} \times 3\frac{1}{4}$	6	70	7 10 0	47 00	
Ia, 10	5	$1\frac{1}{2}$	3.8	$3\frac{3}{4} \times 3\frac{3}{4}$	5 x 4	$7\frac{1}{2}$	70	9 0 0	55 00	
Ia, 11	$6\frac{1}{4}$	$1\frac{3}{4}$	3.8	$4\frac{1}{4} \times 3\frac{3}{4}$	$6\frac{1}{2} \times 4\frac{3}{4}$	$8\frac{3}{4}$	70	11 0 0	67 50	
Ia, 12	8	2	4.0	$6\frac{1}{2} \times 4\frac{3}{4}$	$7\frac{1}{2} \times 5$	$10\frac{1}{4}$	65	15 10 0	95 00	
Ia, 13	10	$2\frac{1}{2}$	4.0	$7\frac{1}{2} \times 5$	9 x 7	$12\frac{1}{2}$	65	21 10 0	131 00	
Ia, 14	12	$2\frac{3}{4}$	4.2	$8\frac{1}{2} \times 6\frac{1}{2}$	10 x 8	$14\frac{1}{2}$	62	27 10 0	168 00	
Ia, 15	$14\frac{1}{2}$	$3\frac{1}{4}$	4.5	9 x 7	16 x 12	$21\frac{1}{4}$	72	34 10 0	216 00	
Ia, 16	$16\frac{3}{4}$	$3\frac{3}{4}$	4.5	10 x 8	18 x 14	$24\frac{1}{2}$	72	43 0 0	263 00	
Ia, 17	$18\frac{1}{2}$	$3\frac{3}{4}$	5.0	12 x $9\frac{1}{2}$	20 x 16	$24\frac{3}{4}$	68	50 0 0	305 00	
Ia, 18	24	$4\frac{1}{4}$	5.0	16 x 12	24 x 20	$32\frac{1}{4}$	68	100 0 0	610 00	
Ia, 19	33	$5\frac{1}{2}$	6.0	20 x 16	32 x 26	42	64	175 0 0	1068 00	

When working with the Planar it should be remembered that, owing to the great rapidity of the lens one is apt to over-expose. This naturally causes fogging, and hence it is often advisable to make use of a restrainer during the process of developing.

The halves of the Planar (front and back lenses) cannot be used as landscape lenses excepting with very small stops.

**Ross, Limited, Opticians,** 111, New Bond Street, London, W., and 31, Cockspur Street, Charing Cross, S. W. **Manufactory: CLAPHAM COMMON.**  
FOR SALE BY ALL STOCK DEALERS.

Moved and seconded that a committee of two be appointed to take charge of the issuing a souvenir of Genre studies. Adopted.

Moved and seconded that the present system of separating the territory of the Association into five divisions be abolished. Adopted.

Moved and seconded that the territory be divided into three divisions, as follows :

**EASTERN**—Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, New York, Pennsylvania, Maryland, District of Columbia, New Jersey, Ohio, Illinois, Indiana, Michigan and Wisconsin, and the Dominion of Canada and Newfoundland.

**WESTERN** — Washington, Oregon, California, Nevada, Utah, Idaho, Montana, Wyoming, Colorado, New Mexico, Arizona, Indian Territory, Kansas, Nebraska, South Dakota, North Dakota, Minnesota, Iowa, Missouri and Oklahoma.

**SOUTHERN**—Arkansas, Texas, Louisiana, Mississippi, Alabama, Virginia, West Virginia, Delaware, Tennessee, Kentucky, North Carolina, South Carolina, Florida and Georgia. Adopted.

Moved and seconded that the 1899 Convention be held July 17 to 22, inclusive. Adopted.

Moved and seconded that the recommendation of the committee, suggesting a system of cash prizes, and which was referred to the Executive Board with power to act, be laid upon the table. Adopted.

Moved and seconded that the Committee on Prizes be limited to \$150 for the purchase of the Grand Portrait and Grand Genre awards. Adopted.

Committee appointed to confer with Mr. Broadhead reported that the Auditorium at Celoron, with the additional privileges heretofore enjoyed, can be had at the same rates as charged for the 1898 Convention.

Moved and seconded that the necessary steps be taken to secure the Auditorium in accordance with above report. Adopted.

The following communication from the American Aristotype Company was read :

“Mr. F. W. Guerin, President of the Photographers' Association of America, and Gentlemen of the Executive Board: Judging from the large attendance and the great interest manifested at the sessions of the School of Photography during previous conventions, we are convinced that your members have found them profitable, and believe that they would like to have the school continued. We wish to state that we shall do so if it does not conflict with any of your coming arrangements. We shall be pleased to confer with your Programme Committee, that the sessions may be arranged to the best advantage of all concerned.

Very truly yours,

AMERICAN ARISTOTYPE COMPANY.”

Moved and seconded that the offer of the American Aristotype Company be accepted, and that the thanks of the Board be tendered them, with the assurance that they recognize their school as a most valuable aid to the success of the Convention. Adopted.

The following committees were appointed :

Medals and Buttons — S. L. Stein, F. R. Barrows.

Transportation and Hotels—George B. Sperry, George W. Varney.

Exhibits and Decorations — S. L. Stein, F. R. Barrows.

Printing—George B. Sperry.

Programme—F. W. Guerin, George B. Sperry.

There being no further business, meeting was adjourned, subject to the call of the President.

GEORGE B SPERRY,

Secretary.

# The St. Louis and Canadian Photographer.



**Has the** Largest Circulation among Photographers and Allied Trades. It is the Most Ably Conducted and has the largest staff of thoroughly experienced, practical up-to-date writers on the Scientific, Artistic and Business branches of Photography than any other journal, which has made it so popular that the subscribers cannot do without it ; therefore, it has become the Best Medium for Advertisers to reach all classes connected with Photography.

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**Mrs. Fitzgibbon=Clark,** Proprietor and Publisher

St. Louis, Mo., U. S. A.



Subscription Price, \$3.00 } per Year.  
In Advance, - - 2.50 }

Single Copies, 30 cents.

The above report of the meeting seems prosaic enough, and gives no indication of the long debates and discussions some of the questions brought up. Every member of the Board gave frequent displays of his oratorical powers, and sometimes in a very forcible and vigorous manner.

The differences were of minor importance, however, and the minority always yielded gracefully when defeated. All were in perfect accord with the general policy of the administration, and each member has taken up his duties with a vigor and an enthusiasm that is sure to produce good results.

Perhaps some explanation is due the Association in regard to the recommendation that cash prizes be offered in place of the usual honorary awards. Your Executive Board found from inquiries directed to all parts of the country that the sentiment of the members was very decidedly against such an innovation. So the matter was tabled, as per item in the report.

The list of awards was arranged after the most careful consideration, and a close study of the statistics of entries and awards for the past few years.

#### LIST OF AWARDS.

**GRAND PORTRAIT CLASS**—Six pictures, 16 inches or larger. First award (to be chosen later); second award, diploma. Competitors cannot enter any other class, except Grand Genre and Miniature classes.

**GRAND GENRE CLASS**—Three pictures, 16 inches or larger. Subject to be chosen by the photographer, the title to be appropriately inscribed on the picture. First award (to be chosen later); second award, diploma. Competitors cannot enter any other classes, except Grand Portrait and Miniature classes.

#### DIVISION CLASSES.

Competitors can enter but one of

the three division classes, but can, in addition, enter any two of the general classes.

**CLASS A**—Twelve pictures, 13 inches or larger. First award, gold medal; second award, silver medal; third award, diploma.

**CLASS B**—Nine pictures, 9 inches or larger. First award, silver medal; second award, bronze medal; third award, diploma.

**CLASS C**—A rating competition. Twelve cabinets only. Must be framed in one frame. To the exhibit receiving the best rating, silver medal, and to all worthy exhibits a bronze medal.

#### GENERAL CLASSES.

For open competition, for all members of the Association.

**MINIATURE CLASS**—Eighteen pictures, smaller than cabinets, suitably framed. First award, gold medal; second award, silver medal; third award, bronze medal.

**GROUP CLASS**—Four pictures, 6 inches or larger. First award, silver medal; second award, bronze medal; third award, diploma. Groups must not be combined from separate negatives.

**LANDSCAPE CLASS**—Nine pictures, 9 inches or larger. First award, silver medal; second award, bronze medal; third award, diploma.

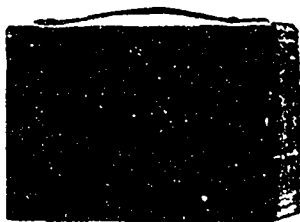
**MARINE CLASS**—Nine pictures, 9 inches or larger. First award, silver medal; second award, bronze medal; third award, diploma.

**INTERIOR CLASS**—Nine pictures, 9 inches or larger. First award, silver medal; second award, bronze medal; third award, diploma.

**COMMERCIAL CLASS**—Twelve pictures, 9 inches or larger. First award, silver medal; second award, bronze medal; third award, diploma.

**FOREIGN CLASS**—Best collection of photographs of any size, framed or

# Viva Cameras.



No. 1 Viva, Price \$4.00.

Takes pictures  $3\frac{1}{2} \times 3\frac{1}{2}$  inches.

Size of Camera :  $6 \times 4\frac{1}{2} \times 4\frac{1}{4}$  inches.

Magazine takes 12.

Backed plates  $3\frac{1}{2} \times 3\frac{1}{2}$  inches.

No Holders required.

No. 2 Viva. Price \$5.00.

Takes pictures  $4\frac{1}{4} \times 4\frac{1}{4}$  inches.

Size of Camera :  $8\frac{1}{4} \times 5 \times 5$  inches.

Magazine takes 12.

Backed Plates  $4\frac{1}{4} \times 4\frac{1}{4}$  inches.

No Holders required.



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Size of Camera :  $6 \times 4\frac{3}{4} \times 4\frac{1}{2}$  inches.

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The cheapest and best  $3\frac{1}{2} \times 3\frac{1}{2}$  Camera on the market. So simple a child can work it.

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unframed, to be delivered to the Association free of charge. First award, silver medal; second award, bronze medal; third award, diploma.

#### RULES AND REGULATIONS.

1. No exhibitor can compete in more than three classes.

2. All competitors must be members of the Association, except in foreign class.

3. When one dimension of picture is given, it applies to the entire length or breath of picture in all cases.

4. All pictures must be framed, without glass. In framing exhibits in Class C, or in Miniature Class, put all pictures in one frame. Any exhibit not framed will not be hung.

5. All exhibits must be delivered in Jamestown, N. Y., care of the Photographers' Association of America, by July 9, and all charges paid.

6. Applications for space to close positively Monday, July 3. Applications for space in this department must be made to S. L. Stein, First Vice-President, Photographers' Association of America, 126 Wisconsin Street, Milwaukee, Wis.

7. All exhibits of pictures must be addressed S. L. Stein, Photographer's Association of America, Jamestown, N. Y., and all charges prepaid. In case charges are not paid, the Association will not accept them from the express company.

8. Exhibits for dealers' and manufacturers' department to be shipped to George B. Sperry, Secretary, Photographers' Association of America, Jamestown, N. Y., charges prepaid, and must be placed in position by July 15. Have your box covers screwed instead of nailed. Your home address must be marked on under side of cover for return of pictures. Association will not be responsible for packages not so marked. Put screw

eyes and picture wire for hanging in box.

10. All boxes and packages will be accepted at any time previous to July 15, so that photographers need not feel any uncertainty about the safety of their goods. No exhibits will be allowed to be removed from the hall until the close of the Convention.

11. No exhibit shall contain any name or markings, that shall, in any way, reveal the identity of the exhibitor.

12. All entries for competition must be for prints from negatives made since the last Convention.

#### EXTRACT FROM CONSTITUTION.

##### MEMBERSHIP.

SEC. 5. Any person who is eligible may become a member of this Association by making application to the Treasurer, and by paying an initiation fee of \$3 and annual dues of \$2 in advance.

SEC. 6. Employees will pay into the treasury their annual dues, the sum of \$2. No initiation fee will be required. Application for membership should be made to George W. Varney, Treasurer Photographers' Association of America, 3937 Drexel Boulevard, Chicago, Ill.

(Signed)

F. W. GUERIN,  
S. L. STEIN,  
F. R. BARROWS,  
GEORGE W. VARNEY,  
GEORGE B. SPERRY,  
Executive Committee.

In manipulating Aristo Platino, if you are ever troubled with pink whites, look out for your gold bath. You will probably find that it is not alkaline enough.

Pink whites also comes sometimes from washing or toning in too strong a light.

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Dealers for them, a careful trial  
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Regular 35 and 50 Sensitometer, and  
Process Plates.

SIZE.	WHOLESALE LIST.	RETAIL.
1 $\frac{1}{8}$ x 2	per dozen.....\$ 0 25.....	\$ 0 20
2 $\frac{1}{2}$ x 2 $\frac{1}{2}$	" .....	0 20
2 $\frac{1}{2}$ x 2 $\frac{1}{2}$	" .....	0 20
3 x 3	" .....	0 30
3 x 3 $\frac{1}{2}$	" .....	0 30
3 $\frac{1}{4}$ x 3 $\frac{1}{4}$	" .....	0 30
3 $\frac{1}{4}$ x 3 $\frac{1}{2}$	" .....	0 30
3 $\frac{1}{2}$ x 3 $\frac{1}{2}$	" .....	0 30
3 $\frac{1}{4}$ x 4 $\frac{1}{4}$	" .....	0 35
4 $\frac{1}{4}$ x 4 $\frac{1}{4}$	" .....	0 55
4 x 5	" .....	0 55
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$	" .....	0 65
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$	Cabinet per dozen	0 90..... 0 65
5 x 7	" .....	1 10..... 0 90
5 x 8	" .....	1 25..... 1 00
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$	" .....	1 65..... 1 25
8 x 10	" .....	2 40..... 1 90
10 x 12	" .....	3 80..... 3 20
11 x 14	" .....	5 00..... 4 30
14 x 17	" .....	9 00..... 7 80
16 x 20	" .....	12 50..... 11 00
18 x 22	" .....	15 50..... 13 50



Cabinet size in lots of 12 dozen and over,  
60 cts. per dozen.

Other sizes in proportion cut to order.

### NON-HALATION PLATES.

3 $\frac{1}{4}$ x 4 $\frac{1}{4}$	.....\$ 0 60.....	\$ 0 45
4 x 5	.....	0 80..... 0 65
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$	.....	1 20..... 0 90
5 x 7	.....	1 40..... 1 10
5 x 8	.....	1 60..... 1 25
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$	.....	2 10..... 1 65
8 x 10	.....	3 00..... 2 40
10 x 12	.....	5 00..... 3 75
11 x 14	.....	6 50..... 5 00
14 x 17	.....	11 50..... 9 00
16 x 20	.....	16 00..... 12 50
18 x 22	.....	20 00..... 15 50

### LANTERN SLIDE PLATES.

3 $\frac{1}{4}$ x 3 $\frac{1}{4}$	.....\$ 0 35.....	\$ 0 30
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Process Plates are only made in sizes from  
3  $\frac{1}{4}$  x 4  $\frac{1}{4}$  upwards.



## SOME POINTS IN SELECTION.

BY PERCY LUND.

There is a very old fable about a greedy fellow who thrust his hand into a jar with a narrow mouth, containing nuts, and attempted to grasp so many that he found it impossible to withdraw his hand. Whether he ever did succeed in getting it out the story does not tell, nor does it matter; we can draw our moral, and, after all, that is the more important thing.

Now, photographers are a sad lot of fellows; there is no fault or failing in this word which cannot be brought home to them; even the old story of the nuts in the narrow jar has its application to the ordinary, matter-of-fact, commonplace, unpoetic, thoughtless photographer. Here is a case in point. Cameras are made of certain definite sizes; we have  $4\frac{1}{4}$  by  $3\frac{3}{4}$ ,  $6\frac{1}{2}$  by  $4\frac{3}{4}$ , and  $8\frac{1}{2}$  by  $6\frac{1}{2}$ , with several other larger sizes not so commonly used. Now, what does this aforesaid photographer do when he goes out into the field ostensibly for the purpose of making a picture which shall please himself, if not his friends? Literally, he buys his landscape by the yard. How so, you say? Let me proceed and explain.

As I have just remarked, cameras are made to take plates of certain orthodox sizes. Now, the landscape photographer (and the portrait photographer also for that matter) cannot bear to sacrifice even the eighth part of an inch from that photograph, let alone cutting it in two or slicing off all but a small portion in the centre. He wants to make as big pictures as his camera will allow, and whatever may be the landscape or the arrangement of objects therein, he includes as much of the subject as his plate will permit him to do, whether that means taking in also the ugliest details or not.

Let us take a common instance to illustrate the meaning more clearly. Supposing this stupid fellow has planted his half-plate camera in front of a watermill, and close in the foreground, running straight across the picture, lies the horizontal line of a weir, newly constructed, and glaring in its ugliness. What will he do? Raise the camera front a little so as to cut out this objectionable and superfluous object, and thus save his picture from ruination, or, as an alternative, trim it off the print at a later stage? No; he will do neither of these things, because they would reduce the size of the photograph; not only a terrible sacrifice according to his notions, but liable also to interfere with the placing of that print upon a half-plate mount. In this way the photographer loses all the beauty of his print, throwing away quality for another inch in size. Where will such tendencies lead him? To the higher fields of pictorial photography? To the walls of the Salon? No, to the lowest depths of barbaric crudity.

Should these words meet the eye of any such offender, let him read, mark, learn, and inwardly digest what follows.

The secret of pictorial success in photography lies in judicious selection. It does not at all follow that because we have plates of fixed area that the whole of that area should necessarily be occupied with the subject. Do not consider the dimensions of the focussing screen; look only at the subject and the size it demands for effective representation. Having settled this in your own mind at the time of making the exposure, it is an easy matter to trim the print, if any trimming be needed, to corresponding dimensions afterwards; but if the size enters into full consideration in the first instance, the picture is much more likely to be successful than if you let off the shutter and trusted to considerate trimming afterwards.

Use the  
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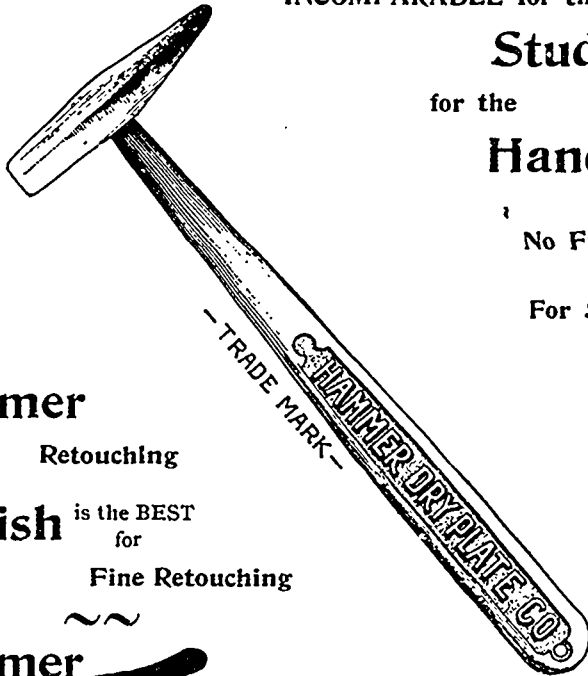
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**Developers,** Ready for use, are the FINEST PREPARED developers on the  
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DAVID H. HOGG, Canadian Trade Agent.

There are two or three ways by which the photographer can assist good selection. To the novice we regard them as an absolute necessity. The first is to split up the focussing screen by pencil lines, somewhat after the manner sketched below, but as these lines do not save the eye from a

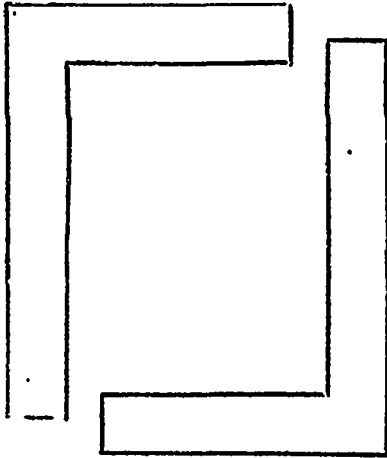


FIG. 1.

certain amount of distraction, the method is not without its disadvantages. A much better plan is to cut out a number of masks in thin cardboard, and place them behind the focussing screen when selecting the point of view. To keep the masks in place, three small strips of cardboard or small brass fittings should be fitted to the back of the camera. Any shape of mask can then be slipped into position and withdrawn with facility. As a general rule, long, narrow compositions make a better picture. Three or four shapes varying in width from about an inch and a half to four inches, will be found most generally useful.

A useful adjunct to be employed towards practically the same end is a series of cards having openings of corresponding shape, but smaller dimensions, to be used for direct vision as view-finders. Holding one of these

cards before the eye it may be moved nearer or further away, which means including a larger or smaller angle, until the most suitable aspect of the landscape is seen, when a similar shape may be put behind the focussing screen, and the operations of focussing and exposure proceeded with. We have found these simple view-finders exceedingly convenient, because they shut out the surrounding objects from view, and enable one to concentrate one's attention on the particular composition under consideration. For this reason the larger the card the better, but in practice cards which will fit in the breast pocket are more advantageous.

Though the question of lenses is outside the provinces of these notes, we must not pass on to other matters without insisting upon the necessity of a casket set of lenses for all landscape work, so that the photographer has it at his discretion to select a lens of suitable focal length, and consequent angle of view for the particular composition to be photographed. To be limited to one length of focus only simply prohibits many good things being successfully undertaken.

So much, then, for selection or composition of subject in taking the negative, I must now, in conclusion, make a few observations in reference to the trimming of the prints. Cut every print to the size which seems most suitable for it; do not pin yourself down to fixed limits. If the subject seems to need a narrow oblong shape, slice off ruthlessly. In order to judge which size is best adapted for any picture, take two pieces of card or paper, preferably dark in colour; cut as shown in the sketch below. By placing these shapes upon the print and moving them closer together or further away as the case may be, one can soon ascertain how the print ought to be trimmed to show to the best advantage.

# Standard Dry Plates

MANUFACTURED IN CANADA

Cabinets 65 cts.

Per dozen.

Other Sizes in proportion.



Guaranteed equal in every respect to any IMPORTED PLATES.



Is there any good reason Now, Why Photographers in Canada should pay large prices for imported plates.

It will pay you to give those plates a trial. Send small trial order, you run no risk. We guarantee them satisfactory in every respect.

**Montreal Dry Plate Co.**

**MONTREAL.**

With regard to mounting, by all means avoid mounts of orthodox sizes, and when possible leave plenty of margin; an inch and a half for small

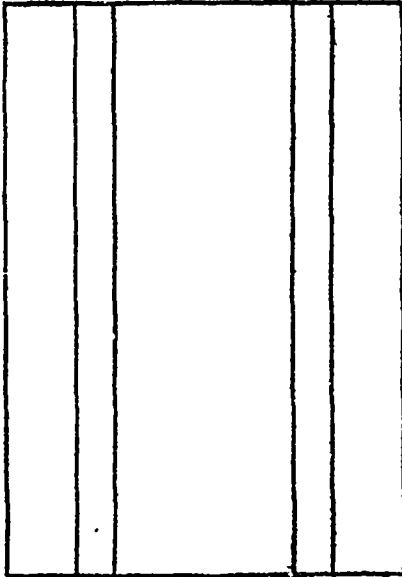


FIG. 2.

prints about quarter-plate size, and two inches or more for larger photographs, is about the right style.

If you are troubled with red spots in Aristo Platino, try 1 oz of a saturated solution of sai soda to the gallon of water in your first washing. Do not allow the prints to pack in this, but keep them constantly in motion. Then wash through clear water, and pack them down for flattening in the third water. Prints should be left in the soda solution five or six minutes.

It is important in cold weather to temper the washing, toning, and fixing baths to about seventy degrees, in order to get the best results.

Should you find in toning that your whites are bleaching, it is because your bath is not alkaline enough. On the other hand, if your prints refuse to clear up, and tone out dead and flat, it is because your bath contains

too much alkali. In which case add a drop of citric acid or a little acid gold.

If the whites in your prints have a yellowish cast, it is evident that they have not been toned far enough in the gold bath, or that they have not been thoroughly washed between the gold or platinum baths or between the platinum bath and hypo.

Don't depend on running water to wash your prints unless you have a washing tank arranged so that the prints are kept constantly in motion. The safest and best way is to wash by hand, handling each print separately from one end of the tray to the other.

## Freak and Fad Photography

vs.

## The Real Art of Photography.

A few photographers have misapplied and misunderstood to almost a ridiculous extent the teachings of Prof. Griffith and other eminent art critics who have recently interested themselves in the photographic fraternity.

To study composition, graceful curves, expression, posing, consistency of background and accessories, in connection *with the securing of the best chemical effects*, is to advance the art of photography, but to cast to the winds all ideas of chemical effects, definition, detail, fine graduation of half-tones, only to make inferior imitations of oil paintings, is fad and freak photography pure and simple, and a degradation and humiliation of the art of photography. It is a move which makes it a cheap imitation of another art, and robs it of its legitimate aim and purpose, which is faithful reproduction.

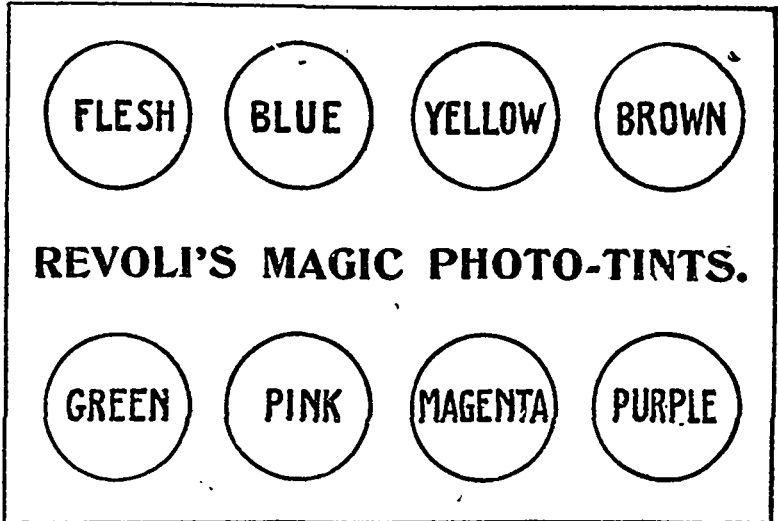
To reproduce faithfully as a first proportion, and, as a second, to surround the reproduction with condi-



# SOMETHING NEW



A  
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## 25c.

**Eight Transparent Colors** for tinting Photos., Lantern Slides and photos to be mounted on glass, flat or convex, Flesh, Blue, Yellow, Brown, Green, Pink, Magenta and Purple. A full set mailed post-paid on receipt of price. Enough to tint hundreds of photographs. Only colors for tinting photos., for the price, in the market Full directions, giving all the secrets for tinting photographs, with each set, and so simple that anyone without knowledge of drawing or shading, can color with success. Unlike anything ever before offered, the ease with which they can be used, and the marvelous results when washed over a photo., causing wonder everywhere. For instance, one wash of the Flesh tint over the face in a photo., using camels hair or sable brush, then blotted up with a piece of blotting paper, and the features have taken the color of nature. The photo. itself **supplies the shadows**, as the tints are transparent and simply stain the picture, leaving all the detail and shadow of the photo. as it was before the tint was applied.

**Send for a set and you will be surprised and delighted.**

Liberal discount to agents and the trade. They are selling rapidly everywhere, their low price and pleasureable results obtained making them desirable to every up-to-date amateur and professional photographer.

**DAVID H. HOGG,** Montreal and Toronto.

tions consistent with well known art principles, is what Prof. Griffith has endeavored to impress upon photographers at his lectures; to illustrate his points, he has referred to the paintings of eminent artists in that profession. These references seem to have misled some of the fraternity into an entire misconception of Professor Griffith's lectures, and to the production, for convention exhibits, of some effects which can only be described as uniquely grotesque.

The painter is without the chemical aid which the photographer has at his command, and it is therefore impossible for the painter to reproduce fine details that are well within the power of the photographer. Painters therefore leave much to the imagination by making vague undefined suggestions running into an indefinite nothing, and rely on the employment of colors and lightings, *impossible to the photographer*, to secure their general effects.

It is therefore illogical and silly for the photographer to drop the highest attainments of chemical effect, and the one strong point which individualizes his profession, and substitute it with clumsy imitations of vague suggestiveness consisting of dead, opaque shadows without detail, yellow whites without half-tone gradations, and a generally sunken, fuzzy surface print entirely without life or brilliancy, pasted at one end on any old thing made of pasteboard, and then dubbed as a piece of art photography worth from ten to twenty-five dollars per copy.

There may be ten photographers in the length and breadth of the United States, having a clientage with more money than brains, who will accept enough of this kind of work because it is recommended as "the thing" to make it pay, but it is a dangerous thing for the fraternity as a whole to play with.

Professor Griffin is of infinite service to the fraternity, in helping it to pose subjects, compose pictures, eliminate glaring inconsistencies, and violation of art principles in all matters relative thereto; but what the veteran plate demonstrator, Mr. John Edgeworth, calls atmosphere and flesh, otherwise modeling, must be preserved through the agency of chemical effect, and the securing of the fine detail, definition, delicate half-tones, and lustre and texture of the draperies, must not be ignored and prostituted in the foolish effort to imitate other arts inferior to photography in the reproductive ability.

---

### WANTED.

Position by experienced all round man and good artist, ready for engagement immediately. Address

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### WANTED.

Photographer wanted about the first of June, who can operate and retouch nicely. Must be sober and honest; send samples of work and photo of self.

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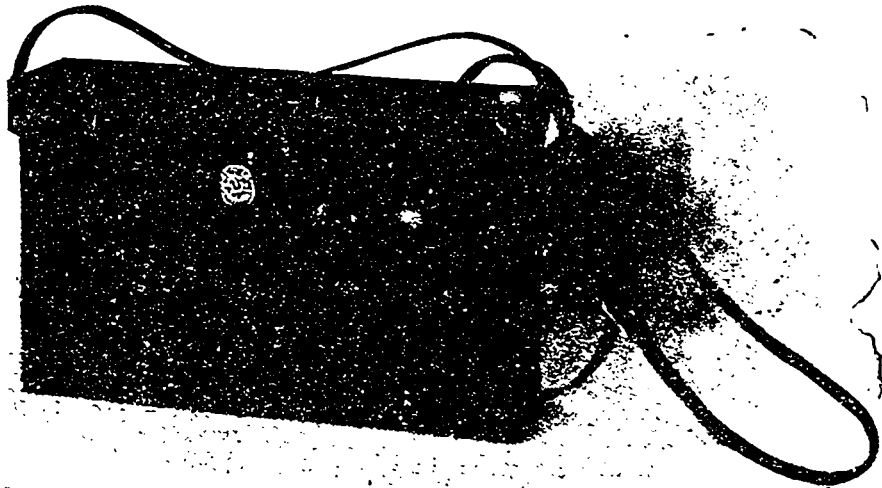
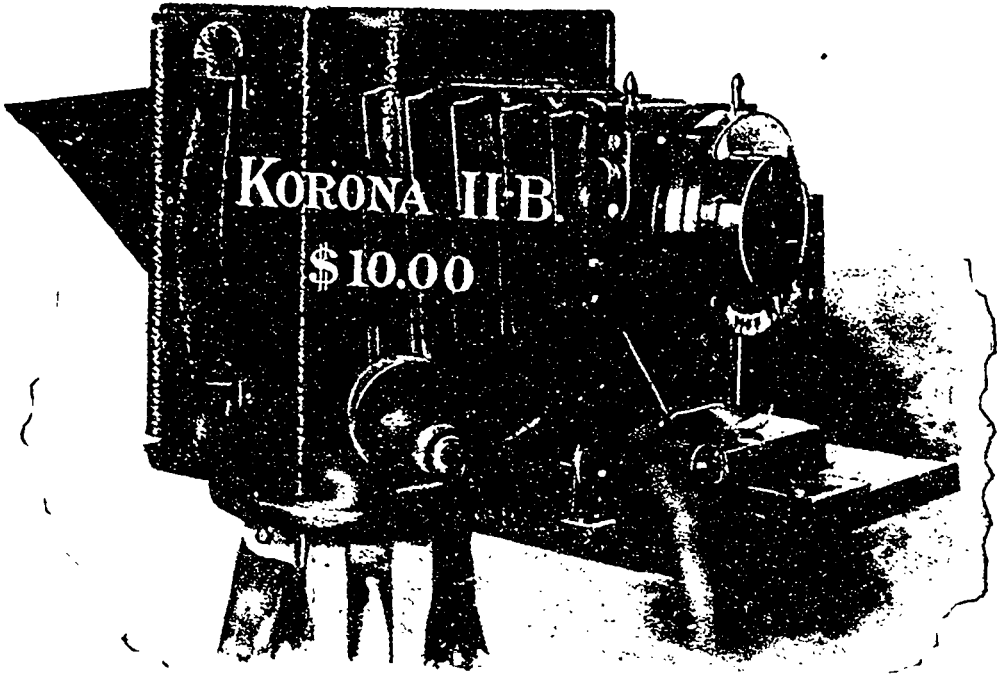
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### FOR SALE.

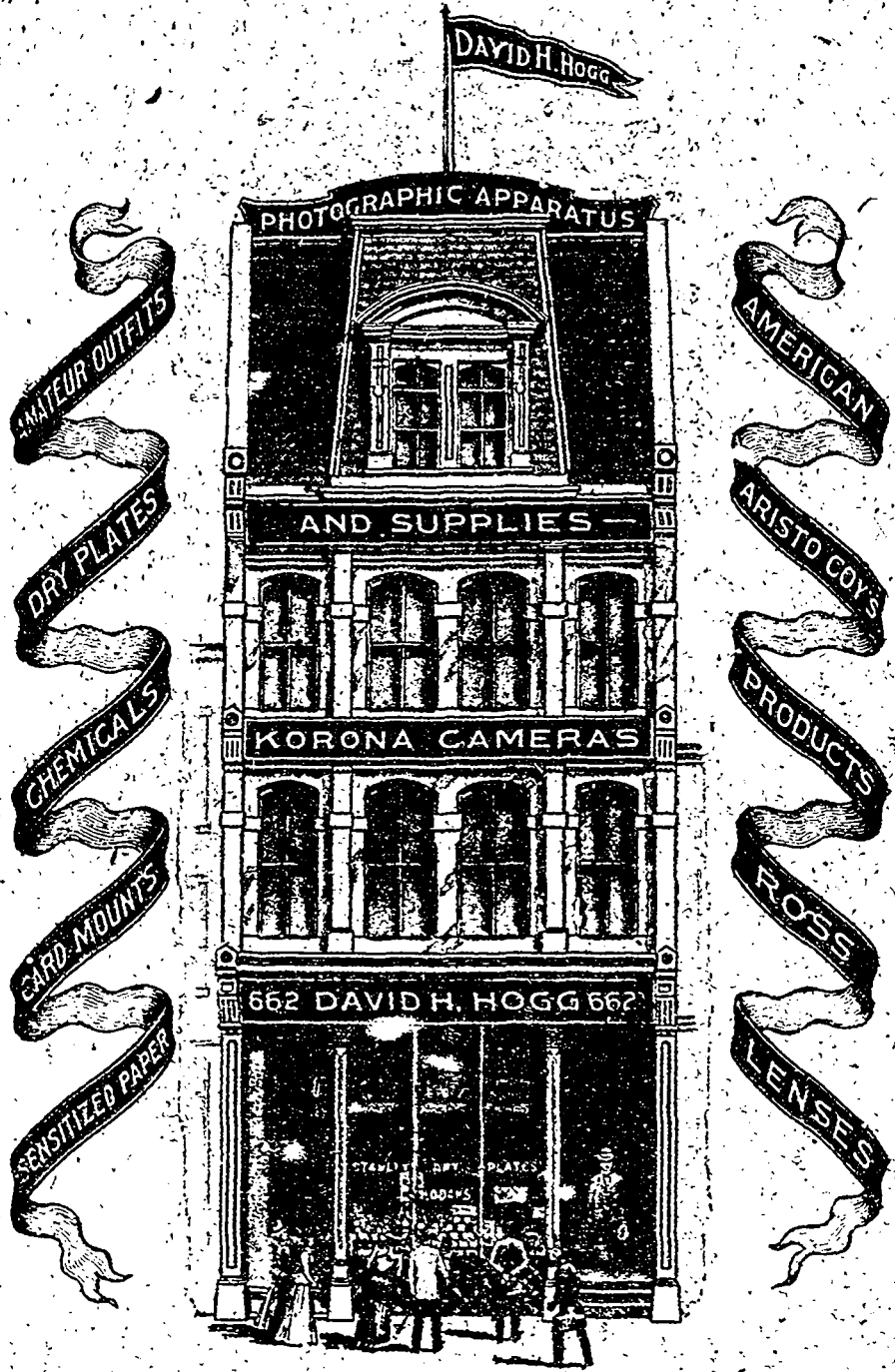
PHOTO STUDIO—One of the oldest establishments and best equipped Photo-Studio in Montreal; high class patronage, valuable stock of about forty thousand negatives; rent nearly covered by sublets; everything up to date; a bargain. Health of proprietor demands change.

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HAS PROVEN IT SO.