



Photo by Strauss,

St. Louis, Mo.

HETHERINGTON'S LATEST SCREEN PLATE.

Made on Cramer's Isochromatic Dry Plate.

The Canadian Photographic Journal

DEVOTED TO THE INTERESTS OF THE

Professional and
Amateur Photographer

G. GILSON, *Editor and Publisher.*
Address : P. O. Drawer 2602.

VOL. I.

Toronto, August, 1892.

No. 7.


Our Terms for Subscription :

\$2.00 per Year. \$1.25 per Six Months.
Single Copies, 20c. In Advance.

Advertising :

Rates for space furnished on application.

Of Interest to All.

E would call the attention of our readers to the interesting announcement of the International Photographic Exchange to be found in our advertising pages this month. We commend this scheme strongly to our readers. It is in the hands of good men and we sincerely hope it will have the support it deserves. We append a portion of Mr. Hamfeldt's interesting letter to us on the subject.

HELSINGFORS, FINLAND,

JULY 8th, 1892.

DEAR SIR,—We duly received your favor and thank you for the copy of your bright and really nicely got-up journal. We beg to wish you every success. As regards this exchange, we believe it will interest you to hear some particulars about it. The writer proposed in last *P. T. Almanack*, that a general inter-club exchange should be established for the exchange of photos. There are at least three million well-made negatives stored away in amateur photographers' lumber rooms. Why not bring these to light? Print them—that won't cost

many cents—and send them to somebody else who will value them. A collection will:

1. Give you much pleasure.
2. Give others who visit you much pleasure.
3. Give you a knowledge in photography and geography.
4. Be of immense pleasure and use in after life.
5. A collection of the kind will, if well kept, grow very valuable the longer it is kept up.

The *Pacific Coast Photographer* has the following relative to the International Photographic Exchange: Mr Hamfeldt, far away in Russia, has devised this scheme, and is pushing it through to flattering success. Exchanges of a similar nature, confined within a single country, are not new, but Mr. Hamfeldt's plan, to reach and embrace the lovers of photographing, and photographs the world over, is a grand one and worthy of success. The gentleman's own words can better introduce the plan. He says:

We have best hopes that it will, if universally carried out, go toward egging on photography and making it a popular study; and we trust that the day will come when most amateurs have their international gallery, in which they will take interest in collecting pictures from every land under the sun, and striving to make every land section as complete as possible. We have seen to what a craze stamp collecting

has grown. How much more should not a universal picture collection be? How interesting it will be for the next generation, who will photograph in colors, and fix the beauty and delicacy of the field with every flower and every tint, to wade through the nineteenth century international album, and see what little we now are able to do!

We all know what a small world this is of ours. But what do we know of it after all? What does this country know of your doubtless lovely country, and what do *you* know of this? The illustrated journals do a deal, but theirs is nothing to what the camera is able to do to make this world of ours known to our fellowmen, if we go the right way to bring it about. We have started this exchange for the interest of the thing, and nothing more, and we are ready to do what we can do to make this an international venture.

.....

Our Illustration.

THE following article from Mr. Strauss on our illustration for this month is of interest, as being the "sentiments" of a thoroughly practical and successful photographer, whose reputation has been built up by constant good work and the use at all times of the "best" in all things. We might add to his interesting article the fact, communicated to us by Mr. Cramer, that absolutely *no retouching* was done on the negatives from which the prints were made :

In sending the prints intended for THE CANADIAN PHOTOGRAPHIC JOURNAL I do not think it will be amiss for me to express my sentiments on the trinity of photographic excellencies combined or utilized in their production. I desire to obtain the highest artistic results, and this prompts me to experiment with any and every new process or machine that has been offered, in the hope that in this manner I will be able to take advantage of all really good things that add to the artistic merit of work leaving my hands. It is only after thoroughly testing the various materials now on the market that I have come to a decision as to which possess superior qualities, producing the most satisfactory results combined with simplicity in mani-

pulation and least waste of material, because of their uniformity of quality.

I have not been backward in praising the Cramer Isochromatic plates, and the greater my experience with them the more do I grow in my appreciation of their unequalled attributes and the more do I feel under obligations to this firm for having produced a plate that can always be relied upon to produce work that speaks for itself, adds to the fame of the operator, and compels an increase of patronage. While the Cramer Isochromatics are a potent source of highest satisfaction, still even with them the best photographer may fail of good results, unless he uses paper upon which the superior qualities of the plate can be fully expressed. The American Aristotype paper, in my opinion, far excels any other in combining all that is necessary to produce a complete photograph—a paper that not only brings out all that is good in the negatives, but gives it that tone, expression and finish which at once charms and forces the admiration of the beholder.

And now comes a genius that almost puts to the lie Shakespeare's assertion that "it is ridiculous and wasteful excess to gild refined gold, to paint the lily or add another perfume to the violet." Not satisfied with the perfection springing from the rare combination of Cramer's Isochromatics and American Aristotype paper, Charlie Hethrington discovers and puts into life his diffusing (or screen) plate.

This latest of Hethrington's inventions, and probably the most valuable of all his additions towards producing artistic photography, is still too new for any one to bring out, or even realize, the possibilities it suggests. But with only the limited experience of a few weeks, I am quite willing to put my name to the prediction that Hethrington's diffusing plate will soon become a necessity and a highly esteemed requisite in every high-class studio, because it gives additional charm and beauty to the prints at once softening the light and shadows, and accomplishing this with a great saving in retouching.

So finally, without disparaging my share in the work (I am not strong in that weakness) if the readers of THE JOURNAL find anything to admire in the prints, they ought to know that the credit belongs largely to Cramer plates, Aristo and Hethrington. STRAUSS.

.....

THE JOURNAL should be in the hands of every Canadian photographer.



WE give above a reproduction of the very elegant and costly first prize to be given by Messrs. Anderson, Robinson & Co. at the coming meeting of the Photographic Association of Canada, the details of which meeting will be found in another part of this issue. This lamp is to become the property of the gentleman or firm showing the best work done on the Star or Eagle dry plates, manufactured by this firm. The prize is worth a great deal of trouble to win, and we can safely say that the plates to be used will have materially helped the winner

to win. This firm also gives other valuable prizes.

The half-tone reproduction is also gratifying to look upon, as showing what is being done here in Toronto in the way of half-tone work that "can't be beat" by the Canadian Photo-Engraving Bureau. We have as yet seen nothing better than Messrs. Moore & Alexander's work coming from the States or Canada.

The "Mantello" Portrait Cards.

We have received from the A. M. Collins Manufacturing Company, specimens of their new mounts, which will be known by the above name. They are new in size, novel in design, and are particularly well adapted for mounting prints of the "bust" style. The new card has many other desirable features which will be readily seen and appreciated by the photographer. We predict that these mounts will be very popular, both on account of their filling the demand for a new size and for the saving effected to the photographer by their use.

A Hundred-Year-Old Church.

From J. S. Hewlett, of Napanee, comes to us an eight by ten photo of the old Adolphustown Church, interesting as being the first Methodist church built in Upper Canada, being built in 1792. The picture shows a large gathering of old and young Methodists (presumably) in front. Mr. Hewlett will supply these pictures, with printed description, to those interested.

We notice that the New York office of the N. Y. Aristotype Co. will be discontinued after July 25th, their address from that time being Bloomfield, New Jersey.

A Word to the Wise Amateur.

PHOTOGRAPHERS are naturally divided into two classes—professional and amateur—and each of these may be sub-divided into two (*a*), the professional who has studied his profession both from a technical and art point of view, has made himself acquainted with all that has been done by those who have gone before, and lets no picture out of his establishment that does not at least please himself. He generally has the knack of teaching his customers also to be pleased, because he has secured their confidence. This class never needs to complain of dull trade or low prices, recognizes the amateur as the photographer's friend, and never forgets how much photography owes to him.

Those who belong to sub-division *b* have nothing in common with those of *a*. They have little knowledge of the technique and less of the art of photography, but try to make up for the deficiency by writing over their door "Photographic Artist," or some equally misleading title. They have taken to photography as an easy means of making dollars. They learn nothing, because they "know it all already," and as the dollars do not materialize, they look without rather than within, blaming everything rather than the true cause of their failure, and showering especial maledictions on the head of the amateur, the *raison d'être* for whose existence is really much clearer than anything that can be said in favor of this class of professionals.

The amateur sub-division *a* is given over to experiment, and, so far as photography is concerned, is the most valuable of the four. He who belongs to it doesn't care for pictures; really, in fact, prints from his negatives, but pro-

bably derives more real pleasure from a new fact discovered through his original research than is got from the production of many even good pictures. To the experimentalist I have, in this article, nothing to say. He had better skip to the next and look out for some advice I may have to give him in a future issue of THE CANADIAN PHOTOGRAPHIC JOURNAL, while I proceed now to have a few words with division *b* of the amateur class.

The object of the men of this division is to make pictures, and their great delight is to be able to show to their friends in general, and give to those in particular, the results of their labor. Theirs is indeed a labor of love every step—from the dusting of the plate as it is taken out of the box to the burnishing or rolling of the finished print—getting intelligent care and giving much real pleasure. But do they get all the pleasure out of it that they should? I think not; and am persuaded that the fairly good pictures produced are so few as to be out of all reasonable proportion to the labor. It is true that there are a few amateurs who succeed in making a good negative on almost every plate they expose; but they have acquired the important art of "seeing," and recognize possible pictures in subjects that their less observant fellows pass by, and, fully understanding the limitations of the camera, see at a glance the impossibility of getting pictorial effect in subjects on which they waste both plates and time.

The average modern amateur is carried away by the snap-shot craze, and the facility for frequent exposures that the magazine hand camera affords, and with his store of one or two dozen of plates fires away like an unexperienced sportsman, only discovering his mistake when he betakes himself to the

dark-room and finds how near the proportion of successes and failures is to Falstaff's bread and sack.

The amateur who begins his career with a hand camera begins at the wrong end. Success in snap-shotting can only be attained by those who, by long experience and much practice, have learned just what can and what cannot be thereby accomplished, and are imbued by the fact that ninety-nine of each hundred possible snap-shot subjects would give very much better results with time exposures.

But even of those who are sensible enough to stick to time work, probably ninety-nine of each hundred secure good pictures only in something not far from that proportion, in consequence of a desire to get over too much ground. They too have begun at the wrong end; they are worse than the Irishman who did not know whether or not he could play the fiddle, as he had never tried. They have got a first-class camera and the lens of the same make as that by which a friend does excellent work, and, ignorant of, or ignoring, the fact that not the lens but the man behind it is the picture maker, go ahead exposing plate after plate on whatever seems to please the uneducated eye, and violating every law of composition, and light and shade.

Whatever it may have been during the early days of photography, there is no excuse for such a state of matters now. Works on composition and pictorial effect are many and cheap, and the amateur is unworthy of the honorable title, and little better than a mechanical dabbler, until he has studied and mastered one or more of them. "Burnet's Essays" on composition, light and shade, and the education of the eye, are invaluable, and so are "Pictorial Effect in Photography," and "Letters on Landscape Photography," by H. P.

Robinson. The student that has mastered those, and perhaps also "Art Photography," and "Picture Making by Photography," by the same author, will not waste his plates, but expose only on such subjects as the knowledge thus acquired shows him will make pictures that will be a sort of lasting pleasure to himself and friends. His acquired knowledge of arts will have taught him not only the necessity for studying each composition, but also how to study it; and he will know that one good picture is better than a thousand that are only indifferently so. He will rarely take more than half-a-dozen plates to the field, and rather than expose one on a subject not in every way satisfactory, will bring them all home again, trusting to better luck next time. If he should only succeed in producing one perfect picture each month, he will have done better than probably a vast majority of his amateur brethren, and have twelve pictures that are things of beauty and joys forever.

JOHN CLARKE.

.....

The Photographic Convention of the United Kingdom.

THE Photographic Convention of the United Kingdom, just held at Edinburgh, has evidently been a very successful and interesting one. There was a large attendance of members and a number of notable visitors.

The Lord Provost of Edinburgh, clothed in his official robes and supported by leading officials, welcomed them to the city in a flattering address, which was replied to by Mr. C. H. Bothamley in place of the retiring president, Mr. Bedford, who was unable to attend on account of illness, and also introduced to the convention the new president, Mr. George Davison, who delivered the opening address—a masterly review of

the advancement made in photography and photographic processes during the year past. A lot of good papers were read, some of which we shall lay before our readers. A number of excursions were taken to adjoining points of interest, and a large number of views taken. A goodly number of the plates exposed will probably develop into good negatives of Scottish mist.

Several interesting lantern exhibitions were given, and the inner man seems to have been unusually well taken care of.

The Annual Convention dinner was held on Friday evening, and was said to be the most successful that has ever yet taken place. There were many ladies present. Mr. Davison, in the chair, was supported on either side by Miss Barnes, Miss Carey, Dr. Mitchell, and Messrs. Bothamley and Cembrano.

The toast of "The Convention" was responded to by Messrs. Cembrano and Barclay, the hon. and local secretary. Mr. W. H. Walker proposed "The Ladies." Miss Barnes responded. The toast of "The Photographic Press," given by Mr. Wm. Lang, jun., was acknowledged by Messrs. Taylor, Sturney, Wall, Welford and Ward. Mr. Bothamley gave "The President," who responded. The songs, recitations, sentiments, and anecdotes were numerous and were contributed to by Miss Barnes, Mrs. Mason, Mrs. Werner, Mrs. Warneuke, Dr. Mitchell, Messrs. Joseph Cox, Bridgc, Crooke, Mason, Werner, Welford, R. Cranston, H. M. Smith, T. Scott.

There were, besides that published in this issue, the following papers read before the convention: "Deficiencies in the Training of Photographers," by E. Howard Farmer; "The Color Screen in Landscape Photography," by Charles L. Mitchell, M. D.; "Photography in Relation to Painting," by Arthur Bur-

chett; "Amateur Photography in America," by Catherine Weed Barnes, of New York, and "How to Look at Photographs," by F. M. Sutcliffe.

The display of pictures and apparatus was, we are told, exceedingly good, the Eastman Company's goods being well represented and much admired by all.

.....

INDIVIDUALITY IN PHOTOGRAPHY.

By H. P. ROBINSON.

In a recent number of *Blackwood's Magazine* an ingenious writer tries to show that one thing more than another that now represents primitive man is the baby, and that the nineteenth century British baby differs very little from the savage child of, let us say, a couple of hundred thousand years ago, for the baby is nearly a quadruped, and is a reckless creature devoid of conscience. It is, perhaps, a knowledge of the fact that babies are all alike that enables photographers, as it is libellously said, to make the negative of one of the species satisfy the yearnings of many mothers. Now, photography is certainly somewhat like this view of the human race in the respect that its immature productions are all alike, and it is not until they grow up and acquire a conscience or soul that they differentiate and show individuality.

Of the immature there is no end, but a wise and invariable provision of nature checks overproduction. Nature is always wise, but has no mercy:

"So careful of the type she seems,
So careless of the single life;"

and, seeing that the world would be overwhelmed by immature photographs, she sent beneficent fading to destroy them (always, as in other departments of nature, "so careful of the type," sparing a few) until the art grew old enough to possess a soul or conscience, and then permanent methods were given to us; and even now we sometimes feel inclined to paraphrase the wisdom of Mr. Whistler, and say modern photographs do not fade, and therein lies their deep damnation. This wonderful preservation of a few in all their pristine freshness is suggestive of a special providence, for according to the scientists, who are, of course, always right, like methods should produce like results, and not one of the old prints should have escaped.

Now, evidence of soul or conscience in a

picture is art. Yet there are those who will not recognize that we have a soul, but, like Mr. Gilbert's mechanical figures in the *Mountebanks*, are only stuffed full of badly made machinery that sometimes runs down, and always moves with a jerk; and I am not sure we are not suspected of trying to adapt the "put a penny in the slot" business to the fine arts.

It is a favorite reproach with the opponents of photography as a picture maker that its results are all alike; it is one of the triumphant proofs of those who will not admit that photography is an art that the unthinking machine makes all its products to the same pattern; that there is no intrinsic evidence in any photograph of its maker. They will no more believe the plainest evidence to the contrary than those of old would believe the angels. They say we are mechanical, and it is of no use pointing out that this wild assertion is obviously untrue, we hear it over and over again sometimes from one who knows that it is not true, at others from those who are simply ignorant and cannot learn. These are to be pitied. Then, there are those whose purpose it serves to deny; and, worst of all, those who have tried, and altered their faith because they failed, those who, as the poet says, "fade away, and dying damn." To the credit of photographers there have been very few of those; however, we have lately had an exhibition of one of them. A most enthusiastic defender of photography as an art of a few years ago, but who, perhaps, failed to prove it in his works, was politely asked to contribute to a recent exhibition, and is reported to have replied as follows—it is a lesson on the mutability of things to compare this letter with his former opinions: "I am fully persuaded that photography is not art nor can be, and to encourage exhibitions is to lead a lot of vain people to waste their time in the practice of a useless and vain pursuit."

It has no effect with the prejudiced critic to point out, that if different minds using the same machines produced like results invariably, as machines are expected to do, any one of them who understood the machine ought to be able to turn out a series of masterpieces equal to the best that have ever been produced, always providing, of course, that one machine was as good, and as well brass-bound and French-polished as the other. Yet they continue to say—and this is one of the latest utterances of science: "The picture painted by the artist is a transcript of his own emotions, but a pho-

tograph is not a reflex of human emotions at all—unless, indeed, accidentally so—but is a direct reproduction of nature, and only through science the offspring of man." We must be grateful to the writer for allowing us the accident.

I am quite ready to confess that up to a certain point, and in the hands of the ninety per cent. of the followers of the art who are not artists, the photograph is in the process; but with the others the picture is in the man (as in painting, only in a less degree, and as far as the materials will allow). The process takes a very subordinate place, and is dominated by the taste, thought, and feeling of the artist, when an artist uses it with what may be fairly called emotional results. Who has not laughed with many of Rejlander's characteristic heads, or wept—yes, I have seen even that emotional result produced by a photograph (which was not an accident), and it is an important part of my argument that all these emotions arose first in the mind of the photographer, and would never have been originated by the same models in the hands of another photographer.

Of all the attempts made to prove that photography was not an art, that which would have most force, if proved, would be that it showed no evidence of individuality; but, on the other hand, if the possession of that quality were proved, it would be one of the strongest arguments in favor of the admission of photography to the brotherhood of art, for individuality, in its products, necessarily implies the operation of a directing mind behind the "soulless camera."

The latest of the many attempts to define the meaning of the word "art" is a very remarkable one. It is said to be "the apparent disproportion between the means employed and the end obtained." And, as an illustration, the following explanation is given, at which, I think, many a practical photographer will smile.

"Admit, for argument's sake, that a photograph reproduces with a fidelity far beyond anything that the hand of man can attain to, it must still be allowed that the means used to attain this end are infinitely more complicated than the few hairs tied to a stick which the artist uses. Indeed, it might be argued that, if *art* is the apparent disproportion between means and end, photography is not art at all, but science. There is no art on the part of the lens when it produces its images; it does so strictly in accordance with natural laws. The

developer acts as thoroughly as any other chemical experiment, and these are the chief factors in every photograph. It is true, you have one small part to play—you must have the *art* of exposing properly; but even here a few shillings will purchase for you a machine to do even this. I do not admit art in development. Art in development is only called in when the exposure has been made without art, and, as I have already allowed art in exposure, I cannot allow it here again. When such an infinitesimal part of the picture is the outcome of art, is it honest to call a photograph the outcome of art?" This curious example of scientific knowledge of art is by Dr. J. K. Tulloch, of Dundee, and was written in the present century. Are we to understand from this singular piece of reasoning that painting is an art because the painter uses "a few hairs tied to a stick?" and does the writer suppose that we claim photography as an art because of its fidelity—that heritage of the youngest amateur?

Some writers get confused between degree and kind. In an article in the *Magazine of Art*, a certain writer, who was once a photographer, endeavors to show that photography cannot become art, because its individuality is limited. That it is more limited than painting has always been admitted—we cannot get so far away from the truth as is the painter's privilege—but it is also admitted that all methods of art are more or less limited, and the amount of limitation is only a matter of degree, not of kind. The limitations add to the difficulty, but do not alter the status.

Let us run back a little and see if we can find a few workers whose results are totally different from those of their contemporaries, and this invariably. One of the earliest photographers to show genuine art feeling in his work was Rejlander. He died sixteen or seventeen years ago; yet, among many thousands of photographers, it does not require much experience to recognize a Rejlander. There was nothing in the manipulation to distinguish them, except, perhaps, carelessness. It was the mind of the man that was visible, you recognize the man behind the process. There are still those living who can say, or looking at a collection of old photographs, This is a Francis Belford, a Dr. Diamond, a Fenton, a Delamotte, a Le Gray or Silvy, a Wingfield or a Mrs. Cameron, certainly quite as accurately as an expert in painting would say this is a Raphael, or Titian, or a Correggio.

Then, what becomes of the machine argument?

I will now endeavor to put it another way. Photographs, as I have endeavored to prove, show the mind of the producer—when he has a mind to show—and given two equally gifted photographers, as far as equality can be measured, the one could not produce even a colorable imitation of the work of the other. Neither could dismiss his individuality let him try how he may. Take two representative men, Rejlander and F. Bradford. Neither of these accomplished photographers could have imitated the other. They both had original minds, and followed the bent of their genius, and their hands, as well as brains, showed in every picture.

Among the workers of the present day, I could point to dozens of well-known instances, but one or two must suffice. No man's work has been more imitated than that of Mr. Gale. In every exhibition, he is imitated in size, style framing, and signature, yet an expert can decisively say of two pictures, This is the Gale, and this the imitation; he can even distinguish between the imitators, and say, This is a — and this a —.

Then, in a very different style, there are the works of our much-respected president,* than whom there is no one I would prefer to see occupy the honorable position which defective health compelled me to decline. Perhaps I am not a fit and proper judge of his pictures, but, without altering my opinion of what a photograph should be, I must confess that some of them have captured my admiration for their beauty and respect for other ways than my own in good hands. Now, some have endeavored to imitate Mr. Davison, and some have renounced photography in despair, because they could only reach the eccentricity without touching the excellence. It is easy to put the image out of focus, but not so easy to make a picture by that means, and Mr. Davison makes pictures. It is easy to copy peculiarities, but not so easy to imitate valuable essentials.

While on the subject of our president, may I be permitted to add—for he is now in a public position and open to our shots—that, however straitened his views of the practice of photography as an art may have been at one time, his opinions have constitutionally broadened down, until now the key-note of his teaching is liberality for all.

We now come to another proof of individuality. It used to be the practice to insist on

anonymity at exhibitions until after the judges had done their work; but this was given up when it became apparent that the judges usually recognized the work of the old hands, and the only nameless ones were new exhibitors. In America—at least, at the Convention Exhibition—the farce of the anonymous is still carried to such an extent that nobody seems to know, officially or otherwise, who the pictures are by until it is too late to be of any use to the exhibitors; and newspaper criticism has to be published without names. For, however the photographs may proclaim their authors, it seems to be etiquette to pretend not to know.

The difference between the works of some photographers and those of the moderately successful can scarcely be due to a scientific cause, except, indeed, to a reversal of the generally received idea; for, I think, if the truth were known, it would be found that the producers of the indifferent pictures had much more scientific knowledge than those who produce the most artistic pictures. I am acquainted with a great many of our photographers, but I do not know one of those to whom we are accustomed to look for the chief ornaments of our exhibitions who have any elaborate scientific knowledge. Indeed, their technical methods are so very simple as to seem quite elementary. They usually take a plate to the make of which they are accustomed, a simple pyro and ammonia developer, a handful of hypo, and a jug of water, and use them properly; and that is all. They do not bring science to bear even on the exposure, at the expense of "a few shillings." They get on without an actinometer. They feel from experience when their plates have had enough, and an actinometer, however perfect, would only confuse them. But, as they endeavor to put taste, thought, and feeling into their pictures, their works necessarily differ from those of the scientist, and the essence of their art is individuality.

My last word must be a word of caution. Be original, be unique if you can, but not out of harmony. Individuality goes wrong when it is out of harmony with its surroundings. Eccentricity is very easy, but it does not last. It is open to the meanest capacity, and is often assumed by it; but genius, to be useful, should consist of individuality, backed up by suitability to its environments.

To be continued.

For the Beginner.

SOME time ago I promised a few remarks on taking portraits or groups out of doors, and as the season is at hand when the "resorter" with a camera will be importuned to take unending groups of "the house" not to speak of the individual portraits of his own seeking, this is perhaps a good time to take up the subject.

Portraiture, either with a single subject or a group, is no easy matter, as the critic and the victim will soon make evident to the tyro; but if it must be attempted, begin your work out of doors, and by careful study, you will not only succeed in making some really creditable work, but will lay a good foundation for the more difficult home portraiture in doors next winter, or, if fortunate enough to gain the entrée of a real gallery, you will be surprised at the results you will be able to get under the skylight.

Under any circumstances remember it is soft, diffused light you need for portraiture, and not sunshine, which produces harsh, sharp contrasts absolutely incompatible with pleasing pictures. The best time for this class of work is early in the forenoon, or late in the afternoon, or with a sky somewhat overcast, but not too heavy. A sky of this kind gives a beautifully soft light for out-of-door work, although under the circumstances a fast shutter cannot be used. I may remark right here that you will be much better satisfied with your portraits if you make them all time exposures, from a tripod, not necessarily long exposures, but still not "snaps" which are lacking in softness and modeling.

A good place to take a portrait in the afternoon is in the shadow of the

north side of a house, or under a well-lighted porch or thick trees. Whatever the circumstances or situation, never place your subject in the open light, or facing the source or direction of the light, but rather looking across the direction of the light. If under trees, beware of the little rays of sunshine filtering through the leaves; the object of your solicitous efforts may look extremely charming under such circumstances, with the sun lighting up the gold of her hair, but she is not apt to be equally pleased when you show her the prints in which she figures with sundry bald patches scattered over her crown of glory.

Having posed your subject in an easy attitude, chin up, hands disposed as far back as possible—likewise feet—look on your ground glass; you will notice the heavy shadow thrown by that wide hat, and if it cannot be gracefully tilted or turned to remove the shadow, it must come off, or your picture will lack detail in the upper part of the face. Then examine the lighting of the two sides of the face and turn the subject so as to nearly equalize it. In a gallery a reflecting screen of white muslin is used to light up the "dark side," and you can do the same with a sheet hung over a folding screen, which is shifted about until the lighting is satisfactory. This feature of portraiture is one that can only be learned by practice, but careful observation of methods and results will make you proficient in a remarkably short time, if you have the artistic sense. Now, look at the eyes, and notice where the reflection comes. Have the subject turn the head or eyes until, other things being right, the reflection of light on the eye is shifted from the centre. While speaking of the eyes, I may remark that as a rule

the subject should not look directly at the camera, and it is a good rule to adhere to, until experience and study teach you the exceptions.

While posing the subject don't forget the background, and be careful there are no sharp lines, as of a fence, in range with the head or upper part of the body, as such greatly disturb the symmetry of the face. An artificial background may be used to advantage even out of doors. Take a pearl-colored window curtain, for example, or some quiet-colored draperies, and hang over a folding screen, and throw down a rug under the feet. If such a screen is used having three folds, the leaf on the dark side of the face may be draped with a sheet and used as a reflector. Trees and shrubbery make excellent backgrounds, if care is taken in placing the subject so the face comes in line with a moderately dark object, while the figure is placed so that the background shall be in greater or less contrast with the dress, also attention should be paid that there shall be nothing of an unusual or startling nature in the background to distract attention from the subject. We have said nothing about the camera, but that is supposed to be so placed that the lens is somewhat above the centre of the height of the proposed picture, and sufficiently distant so the subject does not crowd the plate. Focus carefully, being careful in the use of the swing-back lest you produce distortion, and use a *large stop*. Too often portraits are made with a very small stop, and the result shows so many unsuspected wrinkles and other little blemishes that the best retoucher could hardly make the negative tolerable by the photographer, much less by the victim.

Too great sharpness destroys the

softness and roundness of a face, and usually your largest stop will give you the best results. Don't hesitate about trying a portrait because you have only a single lens, as these lenses very often turn out excellent for the purpose, if you don't try to make your figure cover too much of the plate.

Your exposure, which each must learn for himself, should rather be over than under to get good detail with a comparatively thin negative, as such a plate gives a soft, brilliant picture when printed under tissue paper.

So far I have treated only of a single figure, but the same principles apply equally well to groups. One point, however, is essential, and that is the posing of the group. Here the injunction not to crowd your plate is of special importance, as, if not observed, the end figures will be apt to conceive a strong prejudice against you. Bunch your subjects well together, in natural attitudes, say three or four deep at the middle, and thinning out to a single figure at the ends, in a pyramidal form, but not scattered. Now focus on the centre of the line sharply, and then move the figures at the ends forward until they too come into good focus. This will make you line of subjects more or less curved. Have the different lines of subjects press up closely together in front, they can't stand too close together if well posed, and have the members look in different directions not all the same way, nor at the operator.

A smaller stop will have to be used for a group than for a single figure or head, but don't go to an extreme, if it is only to avoid lengthening the exposure, and a long exposure is often fatal to success with a group. If it isn't the funny man, (may his shadow vanish!) it is the girl who cannot keep

still, or small child in the foreground, who will render your best efforts vain.

All of this may seem very complex, but so is everything in life, if you stop to particularize and tell how it *should* be done, but it will all come in time.

Don't let my lengthy description deter you from trying your hand on both groups and single figures, for even if the pictures do not turn out to be prize winners, you are sure to get pleasant mementos which it will be pleasant to turn over in after years, while memory carries you back to scenes long lost sight of.

Is not this after all the real charm of photography?—*Photo-American*.

.....

Red, Blue and Yellow.

To the Editor of THE JOURNAL.

SIR,—A literary notable of the past, who gained not a precarious but a solid income from his achievements as a book reviewer, once said to a would-be aspirant in the same line, who was making serious inroads upon his health by a severe course of reading, "My dear fellow, the less you know of the subject you are about to review, so much the more credit will you obtain from a credulous public for your striking originality." Upon the foregoing chunk of wisdom your contemporary of the *Chicago Beacon* must have based his criticism of our humble article upon colors.

At the same time one is compelled to admire the ingenious dexterity with which he applies it as a scourge, especially so to those who fixed the primary colors as red, blue and yellow; and as "artists seem to stick more stubbornly to that belief than any other class," the more shall they have to answer for when brought before the bar of his unlicensed judgment, and

not the least among these stubborn "heretics" is Louis Prang, the famous Boston lithographer, who dares to differ with Helmholtz, Young, Church, Rood, Draper and a formidable host of modern scientists who, it appears, have (like spiritual mediums) the faculty of feeling primary color sensations. Now, Mr. Editor, never having felt a color sensation, beyond an occasional fit of "the blues," and not professing to be qualified to write an article beyond the criticism of every scientific faddist, I was simply treating upon a practical subject from a practical standpoint; but before utterly expiring upon this subject, we have still the conceit to believe that an ounce of practice is worth a ton of theory, notwithstanding the bewildering divination of "color sensations," and shall feel reconciled to maintain our humble belief with the many talented artists who are the most stubborn exponents of the red, blue and yellow "delusion" until some practical modern scientists can furnish their high lights for a sunlit field of ripened grain from a palette composed of red, green and violet as their primaries.

In conclusion, I am compelled to admit that the editor of the *Chicago Beacon* is "A MOST REMARKABLE MAN" and further that journalism must have advanced with fearful and wonderful strides in the almighty Union where an editor is at liberty to apply the term "heretic" to the adherents of an orthodox doctrine.

In my old-fashioned school days we were led to believe that this epithet was applicable only to those who had seceded from the orthodox.

But if not encroaching too much upon your valuable space, it might not be out of place to suggest, for his

information, that a cake of "Morse's Mottled" and a clean clay pipe would supply him with a spectrum equally as reliable as the one upon which evidently he has pinned his faith.

Yours etc.,


JOS. CAMPBELL.

.....

The Sizes of Books.

The thing that misleads people as to the size of books as set down in lists of catalogues is that the smaller a book really is the larger the number that designates it. A book described as 8vo. is smaller than one spoken of as 4to. These figures denote the number of times the sheet of printing paper is folded into book leaves, and are not at all any real measurement of the book. An 8vo., or octavo, is a book made out of sheets folded into eight leaves; a 4to., or quarto, is one that has its sheets folded into four leaves. It will readily be seen that the latter would be larger than the former, if the sheets were of the same size to begin with. But the fact is that these descriptions are only approximate, for books to-day are made in every variety of dimension. One rarely finds a folio now except in *editions de luxe* or atlases. The quarto is not common, as it usually makes a page the size of an unabridged dictionary—too large to be handled easily. The octavo is bigger than most books, as it usually measures about 10 by 7 inches. The 12mo. is a common size, measuring about 8 by 6 inches, or a little less, according to the size of the unfolded sheet. The 16mo. book is, as generally put out, about 6 by 3½ inches; the 18mo., a trifle smaller, 5 inches by 3. Most of the publishers nowadays make their books of proportions to suit themselves, with little reference to the old scale of measurements.—*Helen Watterson.*

The Camera at Homestead.

URING the recent troubles at the Carnegie iron works, a mob broke down a fence and entered upon the premises to resist the landing, on the company's grounds, of men employed and sent there by the company, and who were being conveyed to their destination by boats on the Monongahela River. Twelve men were killed outright and more than a hundred wounded. Who were participators in this murderous engagement? Who first violated the law, by breaking down the fence and entering upon the grounds of the Carnegie company? Who carried arms, and who used them, in the attack upon the boats which followed? These are questions which are now to come before the courts of Pennsylvania in a number of cases which have been instituted against participants in the bloody work which took place at the Carnegie works in the early morning of the 6th of July last.

It is said the company has evidence sufficient to convict against more than a thousand of the active participants, of whom more than two hundred were armed with guns. But what is the character of this evidence against so large a body of men engaged in a fierce, in a bloody riot, when everything was in a state of the greatest excitement? It takes but a line to state it, and at the same time afford unquestionable proof of its high character: "We had detectives with cameras in the mill at the time of the shooting," says Secretary Lovejoy, of the Carnegie company. It is always difficult to obtain competent witnesses of exciting frays, and those who know the most, either from interest or fear of the consequences, invariably have phenomenally bad memories. But the camera knows neither fear nor favor,

never becomes excited, and it brings out a multiplicity of details. Probably by no other means could such effective corroborative evidence be obtained in cases of this kind.

In the Homestead case the rioters were scattered all over the grounds near the landing place, within the company's premises, armed with guns and other weapons. They were behind fences, in the trees, and occupying other positions of advantage, as would have been done in an actual battle. As Judge Magee said at the first hearing, "There were sharpshooters with rifles in the field, picking off men." But to prove all this according to the old methods, with all the contradictory witnesses that would be offered, would be obviously impracticable. The instantaneous photograph removes the difficulty.

The "camera fiend," as the amateur photographer is sometimes styled, is now almost omnipresent, and one can never be sure when in any public place, in a crowd, or at a scene of excitement, but his person and actions, with all the surroundings, will become the subject of a picture which, whether he might like it or not, would have the stamp of undeniable truthfulness. The disclosures to be made on the trials, as to how well the camera did its work at Homestead, will be awaited with much interest.
—*Scientific American.*

.....

The use of "Aristo" paper is rapidly spreading in the States, and in a number of the most prominent New York galleries it has followed the same successful course pursued in the West and entirely displaced all other papers. We are told by more than one who knows, that it is making lots of money for certain ones who are using it exclusively.

\$495 in Gold, Trophies, Etc.

IN the first week of Toronto Fair, 1892, (Wednesday, Thursday, Friday, September 7th, 8th, 9th) the Annual Convention of the Photographic Association of Canada is to be held at the Orange Hall, Queen street east, opposite the Metropolitan Methodist Church—one block from Yonge street; commodious and well lighted—best place of meeting we have ever had.

Your committee desires to lay before you a list of prizes; such a list has not before been presented for competition in the association. The donations are from Mr. Knowlton, (Stanley Dry Plate Co., Montreal); Mr. Hopkins, (Omega Paper, Brooklyn, N.Y.); Messrs. Mulholland & Sharpe, (Stock Dealers, Toronto); Messrs. Anderson, Robinson & Co., (Eagle & Star Dry Plate Co., Toronto); CANADIAN PHOTOGRAPHIC JOURNAL. All volunteered, no one solicited.

Following is a list of the prizes, with their respective donors:

DONATED BY

STANLEY DRY PLATE CO., MONTREAL

PER GEO. KNOWLTON

- 1. For cities, Cup.....\$50.00
- 2. " Magazine camera..... 30.00
- 1. For towns, Cash..... 25.00
- 2. " Cash..... 20.00

ON STANLEY PLATES

DONATED BY

MR. HOPKINS

FORMERLY BRADFISCH & HOPKINS

- 1. Photos printed on Omega paper.....\$35.00
- 2. " " " "..... 25.00
- 3. " " " "..... 20.00

ON ANY PLATE

DONATED BY

ANDERSON, ROBINSON & CO.

OF THE EAGLE AND STAR DRY PLATES

- 1. Trophy (open to all).....\$100.00
- 2. Places under 10,000, Cash..... 20.00
- 3. " " " "..... 10.00

ON EAGLE OR STAR PLATES, CANADIAN MAKES

Exhibits in each case to be not less than 24 cabinets, and not less than 10 other sizes 8 x 10 or larger.

MR. HOPKINS

- 1. Views on Omega paper.....\$15.00
- 2. " " " "..... 10.00

Each exhibit six cabinets or smaller than 8 x 10; six 8 x 10 or larger.

STANLEY DRY PLATE CO.

- 1. Retouching, six cabinet busts and six full or ¾ figures, any plate.....\$15.00
- 2. Printing, twelve cabinets (variety) any plate..... 10.00

MULHOLLAND & SHARPE

- 1. Illustration of Tennyson's poem "Dora".....\$30.00
 - 2. Illustration of Tennyson's poem "Dora"..... 20.00
- Set the three photos, 8 x 10 or larger.

CANADIAN PHOTOGRAPHIC JOURNAL

- 1. Excellence of prints in any process other than albumen or Aristo, (gelatino-chloride,) any plate.....\$20.00
- 5. One year's subscription to THE CANADIAN PHOTOGRAPHIC JOURNAL.

\$25 ASSOCIATION FUNDS

Best enlargement, not less than 16 x 20, any kind except albumen paper, must be made by exhibitor and a plain print except ordinary spotting.

No person to receive more than one ordinary prize, but the person receiving one ordinary may be awarded one special.

Notice please, there are two prizes for employees.

In view of the fact that several photographers say the former circular did not reach them, the Committee has decided to extend the time of entry, therefore those only may compete for prizes who notify the secretary-treasurer, on or before August 31st.

The annual fee (\$2.00 proprietors, \$1.00 employees) must accompany such notification.

A commodious boarded floor cellar is placed at the disposal of the convention by J. C. Walker, 147 Yonge street for demonstrations of all kinds.

You are invited to participate in all the deliberations, etc., of the association.

It has been suggested, and I would urge it, that the convention at an early session adopt certain rules suitable for the conducting of all studios, rules for the guidance of customers, etc., etc. It is proposed to again this year take the rules in the president's studio as a basis to work upon. Bring your rules or such as you have, or consider worth adopting, and let the convention select therefrom.

The advice of the committee is : Go ahead and endeavour to secure one or two of the prizes above mentioned, thus benefit yourself, and by your presence, etc., aid the association to uplift photography in Canada. Come prepared to assist at demonstration, legislation, or along whatever line your mind would lead you.

Committee for allotting space: J. C. Walker, E. Stanton, and E. Poole.

E. POOLE,
Secretary-Treasurer.

St. Catharines, Ont.

.....

At Toronto's Industrial.

Following is a list of prizes in photography, offered by the Toronto Industrial Exhibition, to be held next month.

CLASS 129.—PHOTOGRAPHY—BY PROFESSIONALS.

1. Portraits, collection of, plain : 1st, \$8 ; 2nd, \$4.
2. Portraits, collection of, colored : 1st, \$10 ; 2nd, \$6.
3. Enlarged portrait, plain : 1st, \$4 ; 2nd, \$2.
4. Landscapes and views, collection of : 1st, \$6 ; 2nd, \$4.
5. Enlargement, landscape or interior : 1st, \$4 ; 2nd, \$2.
6. Portrait finished in black and white : 1st, \$8 ; 2nd, \$6.

7. Portraits on porcelain, china or enamel : 1st, \$5 ; 2nd, \$3.

8. Best collective exhibit of photography : 1st, silver medal, 2nd, bronze medal.

9. Best collection illustrative of the various processes and progress of photography since its discovery : diploma.

In colored photographs, the name of the artist who colors, as well as the name of the photographer, and duplicate plain copies of exhibit, to be attached to all specimens.

CLASS 130.—PHOTOGRAPHY—BY AMATEURS.

The exhibits in this class must be amateur work throughout, and the work of the exhibitor.

Amateur photographers are to be understood as those who do not habitually sell or offer for sale their productions, and who have not at any time heretofore done so.

1. Best six landscapes : 1st, silver medal ; 2nd, bronze medal.
2. Best six marine views : 1st, silver medal ; 2nd, bronze medal.
3. Best three portraits : 1st, silver medal ; 2nd, bronze medal.
4. Best three interiors : 1st, silver medal ; 2nd, bronze medal.
5. Best three genre pictures : 1st, silver medal ; 2nd, bronze medal.
6. Best three bromide enlargements over two diameters : 1st, silver medal ; 2nd, bronze medal.
7. Best six lantern slides : 1st, silver medal ; 2nd, bronze medal.
8. Best general exhibit of amateur photography : gold medal.

.....

We have received from Boorne & May, Ltd., of Calgary, N. W. T., their handsomely gotten-up catalogue and sixth annual price list of the immense quantity of views kept in stock by them. Their views apparently comprise all the wonderful scenery of that favored part of our Canada. We shall endeavor to get these gentlemen to furnish THE JOURNAL with specimens of their views, as an illustration for an early number, which will be an introduction of this enterprising company to our readers of a better and more agreeable nature than all the words of praise we could pen.

The Prize Print Interchange.

THE following communication from the California Camera Club, and the rules and regulations governing the Prize Print Interchange inaugurated by them which accompanies it, will explain a photographic scheme that should be of interest to our Canadian clubs. It is to be hoped that the members of our clubs will take advantage of the privilege offered of securing work done by other clubs in all parts of the country. This viewing the work of the leaders of other clubs cannot but benefit any amateur, no matter how perfect he may think himself. That there is "always something to learn" is especially true of photography—a truism often overlooked by a number of our amateurs.

CALIFORNIA CAMERA CLUB,
SAN FRANCISCO, July 16th, 1892.

To the Editor of THE JOURNAL.

DEAR SIR,—Yours of June 28th received. The interest you have shown in our Print Interchange gives us great satisfaction, and we are pleased to extend to the Canadian clubs the privilege of joining us in this scheme. Enclosed please find copy of rules and resolutions of the Interchange.

Very truly,
CHAS. ALBERT ADAMS.

The following is a circular which is sent to the various clubs throughout the United States and Canada, and also the rules and regulations governing the Interchange:

CALIFORNIA CAMERA CLUB,
SAN FRANCISCO, May 9th, 1892.

To the Directors and Members of * * *
Camera Club.

GENTLEMEN,—We send you herewith a copy of the original rules and resolutions adopted by the American Prize Print Interchange, with two slight changes, and we earnestly urge that you take some immediate action in regard to joining this association. Your simple application for membership and agree-

ment to conform to the resolutions will secure your admittance.

As this is a most thoroughly photographic scheme, we trust you will encourage it by taking an active part. The clubs already belonging are: Columbus Camera Club, Mattapan Camera Club, Hawaiian Camera Club, New York Camera Club, the Camera Club of Hartford, Buffalo Camera Club and the California Camera Club.

The changes referred to are as follows: The words "sixty days," in resolution seventeenth be changed to "ninety days," and rule five governing print exhibition and contest be made to read: "All prints to be sent to the Executive Committee of Annual Prize Print Contest, addressed to club rooms, ten days before the opening of the print exhibition."

The resolutions should be strictly adhered to. The rules governing contest, may be modified to suit the requirements of the various clubs.

We believe this plan will prove an incentive to more careful work by all clubs and members individually, as it will furnish example of the best photographic work throughout the country. Trusting that if your club has not already sent in its application it will do so at once, we remain,

Very truly yours,

THE CALIFORNIA CAMERA CLUB.

Per order Executive Committee, American Prize Print Interchange,

EDWARD L. GIFFORD.
C. F. THIERBACH.
W. J. STREET.

THE AMERICAN PRIZE PRINT INTERCHANGE.

SAN FRANCISCO, May 9th, 1892.

Your earnest attention is called to the following rules and resolutions, adopted by the club at a meeting of the directors, held August 4th, 1891:

1. Resolved, That this club take measures to establish an annual prize print contest among its members, and to establish an International Prize Print Interchange, in accordance with the following:

2. Resolved, That the club invite and earnestly urge its members to send in mounted and unmounted photographs of every description.

3. Resolved, That three annual prizes be offered by the club, for the three best prints turned in during each calendar year, such

prizes to be of value, and to consist of something connected with photography.

4. Resolved, That these prize prints, and the prize prints of other clubs in the Interchange, be placed prominently on the walls of our club rooms, with names of makers and dates attached.

5. Resolved, That a public exhibition be given each year of the prints turned in during the year, and all prints not winning prizes be kept in suitable portfolios, under care of the librarian, and open for inspection at all times by club members and visitors.

6. Resolved, That an Executive Committee be appointed, with full power to act on these resolutions, and that they appoint judges to receive and take charge of prints and award prizes thereon.

7. Resolved, That the Executive Committee be instructed to take prompt measures toward the establishment of a national organization to be known as the American Prize Print Interchange. Each club in the Interchange to forward to each and every other club in the Interchange, a copy of each of its three prize prints, within sixty days of the award of prizes. The pictures to be placed on the walls of each club's rooms, and properly marked with the names of clubs sending them, and dates of awards.

The president, Mr. W. Reed, then appointed an Executive Committee, consisting of: Mr. Edward L. Gifford, Mr. H. B. Hosmer, Mr. E. P. Gray.

In accordance with resolutions adopted August 4th, 1891, the Executive Committee met August 7th, and made the following :

RULES TO GOVERN ANNUAL PRIZE PRINT CONTEST.

Rule 1. Any active member in good standing may enter any kind of photographic print in this contest.

Rule 2. The print must be the actual work of the member sending it, and from negative made by himself, during the year of the contest only. No prints from negatives made during years previous to this contest will be accepted.

Rule 3. Each contestant will send in one or more prints mounted to suit his own individual taste, and one unmounted copy of the same.

Rule 4. Contestants will put no names of any kind on their prints, but fill out carefully the blanks provided for the purpose.

Rule 5. All prints to be sent to the Executive Committee of Annual Prize Print Contest,

addressed to the club rooms, Academy of Sciences Building, and must all be sent in before December 1st of each year.

RULES TO GOVERN THE AWARD OF PRIZES AND AWARD COMMITTEE.

Rule 1. The judges of award will meet at such times and places as they may deem advisable.

Rule 2. They will take charge of and judge all prints sent in, and will not allow them to be inspected by anyone whomsoever, and will keep their own counsel regarding them.

Rule 3. The envelopes containing names and titles are to be kept with their prints and not to be opened till day of award.

Rule 4. The judges will decide the merits of prints by the following prints: Originally, 30; artistic beauty, 40; mechanical perfection, 30; total, 100 points. The print winning the greatest number of points will take the first prize.

.....

A Word from Hetherington.

THE following communication from Mr. Hetherington, regarding the size of the Hetherington diffusing plate, used in making our illustration for this issue, will explain itself. The finer-line plate spoken of by him would undoubtedly improve the effect.

5517 WASHINGTON AVENUE,
CHICAGO, August 17.

To the Editor of THE JOURNAL :

Strauss, of St. Louis, made some negatives for your journal and used my diffusing plate. In doing so he used the wrong size for the size head he made. It makes it appear too coarse. I have a plate half as fine again as the one he used. I would like you to make some remarks to this effect. This is a fine-line plate that is placed in the holder in front of the dry plate.

Yours truly,
C. HETHERINGTON.

.....

Photographer—Now, Mr. Crosser, if you please, look pleasant for a moment—that's it—a moment longer—there! You may now resume your natural expression.

The Afflictions of an Amateur.

"Man is born to trouble, as the sparks to fly upward."

So said the wise man centuries ago, and, yea, verily, lookin' adown the ages with the long focus lens of his imaginations, he must have seen an amateur photographer in tribulations manifold. Speakin' of trouble, mine dates from the eighties, when some friend (?) suggested "Why don't you get a camera?" Took his advice and come to Toronto, called on Bay street, seen an oily-tongued dealer, and the way he talked—lens and shutter, shutter and camera, tripod and focus, and what not—would have made a feller buy if he died in two seconds. Oh! but he was a hustler. Well, he got a pile of my dollars that day, and since then he has had a good deal to nuswer for, as you will see. Say, didn't I think I was made when I got hold of that little hand box? So I was, but the pictures, they were not. It was none of your new-fangled notions, that machine. No, sir, it had the good old-fashioned plates in it, and was loaded for six o' them (4 x 5), and I had more in my wallet. Well, I remembers that he gave me a little book as a guide, and, so, readin' and studyin' all that night—that is, when I wasn't dreamin' of makin' all kinds of exposures and gettin' into no end of scrapes into the bargain—I thinks I knows somewhat of how it goes now, so when the sun had risen and the mists fled away behind old Silas James' barn, I gets my traps in order, and, there bein' a fair in our town that day, and races and other divarsions, methinks there's the place to try what she (that's the box) 'ill do. First tried it on a couple; well, guess they was a courtin' or somethin' a that sort, for had no sooner got the thing done when he comes at me liks a mad bull and threatens to mash me into

fourteen billions of little bits for pointin' it that way. Coaxed his name out of him and promised him a picture, and if this meets the eye of Tobias Crowfoot, Esq., of Marytown, let him read on and he will see that I lied not, but was the victim of cruel fate. The adventures of that day would fill a volume big as Webster's what belongs to our school-mastèr, but I got away with my life, and the six plates had somethin' on each, I imagined. Got home and locked door. Had a little red lamp with a candle that was to show what was on the glass when I drew them out, but it didn't. Had no stuff to finish the business. Was advised (?) to let a profesh do it for me; so gets book again, and it says, "Don't expose plates"—but I had, hadn't I?—"wrap them in paper and write name on each." Did that, did everything like a dutiful child. Next day used up the bafance of the box and then goes to the neighboring town, where there was a good-natured photographer, and to him I entrusted my dozen of precious glasses. Next day he tells me there ain't nothin' on those ere things, and points to a lot of squares on a rack in front of him: "Guess ye didn't draw out the slide, did ye?" Said I had; swore I had, in fact. "Set shutter?" Bet yer life I had. "Well, there they are," says he anyway. Whew! wasn't I hot 'bout then? Say, last month wasn't a patch on it. Away I goes to Bay street next mornin' on the cars, and says I to the chap what sells me the box, says I—and I up and tells him the whole story, same as I'm tellin' you; and then he laughs and says, "Oh, that's nothin'," and them ere plates costin' me nigh a dollar! Then he says, "You'd better do your own fixin' yourself," says he, and, bein' persuaded by his eloquence—for by the powers, Ed. Blake, him as has gone to

home-rule Ireland, wasn't a patch to him—I gets the stuff and a lot of traps and measurin' things, and so forth, and another box of plates—Stanley's, they were this time, for, bein' as I'm a Conservative, and he tellin' me they makes 'em in Montreal, I stands by the National Policy, especially as they cost less too, d'ye mind? Well, d'ye believe, on the very next day I got some of the boys down at Jake Porter's store to pose for me right out on the sidewalk, and puttin' my best foot forward, says I, "I'll fix em this time," and sure enough when the stuff—believe 'twas Hikono-gon—was put on the glass under the red light, didn't the face of Hank Roberts come right out, and soon all the other chaps and the shop and the fixtures, all same as they was! "Well," says I, "if that fellow didn't fix those first lot, I'm a hingin'." What d'ye think, eh?

I always does my own pictures since then. Oh! what sufferins might be saved us poor mortals if we wasn't sich hignorant creatures and so easily gullified. Ofttimes methinks maybe there's another of those ere combines a-runnin' of the factories and a-waitin' behind the counters to take in us fellers who spoil plates, paper, et cetera, and they gettin' our money all the whiles, maybe. 'Bout two years ago now we—that's Mrs. Jason and me—concluded to buy a place in Torontoon Portsmouth avenue, so as to give the childer the benefits of schoolin' which is tonier than with us country people, and we goes in for tone every time, us amateurs does. Then I buys another machine, one of those that sits on three legs—a Universal. It was 6 x 8, and say the way it chewed up the cash in buyin' plates was a sight to see. It had stops from focus 11 up to $f/64$, and the more a feller tried to make those eyes, as it were, see what he saw

and put one on the glass, the more muddled he grew. Found that by exposin' a Cramer's C plate with $f/32$ in the middle of the day for five seconds in bright sunlight and developin' with hydro, the thing was underexposed; least that's what the Bay street feller said when he saw the negative. 'Gain I say how great are the sorrows of the unlearned, and since then know that it takes a mighty clever head to say as to whether a plate is more or less underdone, as we say of the beafsteak, simply by a-lookin' hat it. Did ye's ever try for a medal at the exhibition? 'Cause if you are thinkin' of it just take the advice Josh Billin's gave to the feller goin' to get married—Dont! Weeks and weeks afore the thing comes off, up to your house it's worse nor a movin'. From the lowest step in the cellar clear through to the last shingle on the roof you can't find a spot what 'aint littered with printin' stuff and sich like; that's of course if ye believe in actin' fair and don't pay one of those professionals what's waitin' for a job to do it all for ye, and then when you gets it all ready and fourteen frames and six large cards filled with views of your great-grandfather and all his relations down to Maria and the kids, and pictures of sheep, and oxen, and fattlings, and landscapes, groups and so forth, ye payin' two dollars and seventy-five cents for cartin' them up to the show, and two days and a half in fixin' 'em where ye don't want to, but must, 'cause the boss showman says so, and after much labor of body and sorrow of soul, behold! when the referee goes around he says ye ain't in it, and gives all the prizes to the first families. Yea, in this again does the amateur find the truth of my text. Make lantern slides! Yes, that's 'bout the first thing Mrs. J. and me tried and the trials and tribulations we met

with right that would fill a book like our family Bible. Why, in the name a fortune, don't those fellers that make the plates speak plain and not say 20 to 30 seconds when they mean half a day, more or less. The Bay street chap could tell ye if you asked him how many score of them ere things we wasted up to 17 Portsmouth avenue, in tryin' to find out how to make em ; but we can do it now, and if ye watch out next winter when Whittimore, the showman, comes our way, maybe you'll see some of ours put on among hisn. These are some of the troubles which have come to me and mine these years since first brought the little box to our house. Many's the stumble, many's the mistake, but take Jason's word for it, and when ye buy a camera don't believe all your told, nor all ye read, for every feller, seems to me, in this business has different ways a doin' things. Have yours, use horse sense, and in time maybe you'll beat em all and make pictures better nor anybody. UNCLE JASON.

.....

The City of Flowers and Kodaks.

We are indebted to the Eastman Company for a copy of the fourth annual report of the Rochester Chamber of Commerce. It is a handsomely gotten-up volume of something less than 200 pages, and with its interesting descriptive matter and well-executed cuts, forms a worthy work of that progressive city, in which, as the Eastman Company put it, "we do the rest" after the world has "pressed the button."

.....

"I'd like to play with your kitty," he said,
As he stood with his hands at his back ;
"But I don't want to get my dress dirty, you know,
And I'm 'fraid she'd rub off, 'cause she's black !"

Photographing Colors.

M. LIPPMANN, Paris, recently admitted to the Academie some photographs of colored objects which are a decided improvement on the earlier ones. The films he employs are of albumeno-bromide of silver rendered orthochromatic by azalin and cyanin. With these he has obtained brilliant photographs of the solar spectrum after an exposure of 5 to 30 seconds. On two of these plates the colors when seen by light coming through the plate are complementary to those given by light reflected from the plate. Theory indicates that compound colors should be photographed as well as simple ones by his method, and one of his plates is a view of a stained glass window of four colors—red, green, blue, yellow ; others show a group of flags, a partly-colored paroquet, and a plate of oranges, with a poppy lying on the top. The shades of the objects as well as their colors are faithfully reproduced. The flags and bird were taken in 5 to 10 minutes by means of electric or sun light, the others only after many hours of exposure to diffused light. The green of leaves and the gray tints of a stone building are also given on another plate ; but the blue of the sky comes out an indigo hue. M. Lippmann is now engaged in perfecting the orthochromatism of the plate.

.....

"You wish this portrait life-size?" asked the artist.

"Life-size nothing !" answered the new millionaire. "Make 'er fifteen feet high, my friend. I've got the money to pay for it."—*Indianapolis Sentinel*.

.....

The first folio 1623 edition of "Shakespeare" is under process of reproduction by means of photography.

A Party of Photographers from Abroad to Attend the World's Fair.

THE following article, which will appear in the August issue of the *Practical Photographer*, will serve to show the interest that is being taken in the World's Fair by our brothers across the pond. We hope that the scheme as proposed by H. Snowdon Ward, editor of the above journal, will be carried through successfully, and that we will have the pleasure of meeting Mr. Ward and the photographers who accompany him at the World's Fair, and also that we may be permitted to give them a royal reception in our own city—Toronto. Let us begin at once the preparation of a programme of such interest as will tempt these gentlemen to bestow upon us at least one day of their valuable time. We must not let them get away without coming to Toronto. Our columns are open for suggestions for their entertainment.

.....

CHICAGO AND BACK.

The question of the World's Fair at Chicago next year was naturally brought before the attention of the members of the convention by the presence of American members, and by the introduction of a resolution dealing with the restrictions that were proposed to be placed on the right of photographing at the great show. In conversation with the various members, we found that several intend to visit the World's Fair at some time next year, and all thought that if a photographic party could be arranged, so that all could be in the States as much as possible at the same time, it would be very enjoyable. * * *

As regards the reception that would be accorded to an extensive party of photographers by their *confreeres* across the water, we think there can be no doubt. Miss Catherine Weed Barnes assures us (unofficially, of course) that the two principal New York societies and the Chicago Camera Club will

extend the heartiest of a welcome. Dr. Chas. L. Mitchell speaks with a like confidence on behalf of the influential Society of Philadelphia. Mr. John Carbutt, whom we have since seen, assures us that the photographic manufacturers and merchants of the States will in every way aim at being of service to us; and we can personally speak for our brethren of the American photographic press—every one of them. (Canadian, too, Mr. Ward—all of me, there isn't any us).

It is too early to suggest even an outline scheme of what ought to be and can be done, but we think it should be possible to arrange for a general membership in the American photographic convention, and so to make the grandest photographic gathering that has ever been held, or that will be possible for many years to come. We want every one, therefore, who can, or even who *may* visit the Exposition, to send us their names at once, with particulars of the dates, if any, between which their journey must fall, and with any suggestion they can make for the success of the scheme. We would then purpose to arrange for a small Executive Committee to be formed in England, for a similar committee in the States, and for a definite programme to be drawn up as far as possible. As it will be impossible, whatever arrangements we make, to fix a time that will be convenient for every one, we shall see that all possible privileges are extended to individual photographers as well as to the party. And we will undertake that the arrangements shall be duly printed and notified to all.

It may be seen that we are commencing the matter very early, but it is a big undertaking and wants many hands and much work to engineer it into a big success. Moreover, we know that we have readers in South Africa, in New Zealand, in Southern America, and even in India, who mean to visit the Fair, and for them to participate the time is none too long. We ought to be able to arrange a grand foregathering of camera men, without distinction of race, sex, caste, or color, and to make it a meeting that will be not only sociable, but a real practical help to the advancement of the art to which our lives are pledged. And as it is a big scheme we call for an absolute sinking of differences, and for assistance from every one, whether artist or scientist, manufacturer or journalist, professional or amateur, who has an interest in the matter.

Photographs.

THERE is a pretty and handy way to arrange photographs, where one cares for them and does not want the depth of tone faded by exposure to the light.

First, prepare any number needed of sheets of rough-surfaced, thick cardboard, allowing two more than the number of pictures. In size, the sheets should be four inches longer and two inches wider than the photographs. These sheets can be purchased of stationers already cut, and with gilded edges, serrated or plain; but one can buy the board in large sheets, cut pieces to suit, place them closely together and brush with liquid gilt once or twice, at half the price.

Attach one picture to each card by a touch of good mucilage, top and bottom, leaving equal spaces at the sides, and a little less at the top than below—to allow for the name written below the photograph.

On one of the extra cards paint an easy design of any favorite flower—mine has yellow daisies and their leaves; the other extra card may be left blank like the first.

Fasten the cards together, the painted card at the front and the plain one at the back, by punching a hole through them all, about an inch below the upper edge; tie with a bow of satin ribbon to match the flower. A bunch of blue violets, a spray of cherry or apple blossoms, or of the lovely white lilac, with dainty blue or rose or lavender ribbons, are pretty combinations. If preferred, three holes may be punched and run with narrow ribbon, tied loosely, allowing the collection to open like leaves of a book.

No more appropriate remembrance for Christmas or a birthday could be

devised than the entire family in photograph, with the recipient's favorite blossom and her or his monogram in gilt on the covering leaf. A bridal gift could be all in cream and silver, with ivory satin ribbon and a spray of orange blossoms, with their pretty green leaves as a decoration.

This is also a convenient way in which to group pictures of favorite artists, or authors, or actors, or composers.

EMMA I. MCLAGAN.

The Eastman Company's New Paper.

AS will be seen by their advertisement in our column, the Eastman Company have now perfected their new gelatino-chloride paper, noticed by us in a previous issue, and have placed it on the market. We notice that this paper was demonstrated to the members of the Photographic Convention of the United Kingdom at the late annual meeting at Edinburgh, and the results obtained were thought by these hundreds of able judges to be very fine and exceedingly satisfactory. We have not had an opportunity of putting it to the test, but the photographic men who have, speak of it as follows;

This paper, which has only just been placed upon the market, gives very fine results. We have lately had the opportunity of testing it under negatives of very varied character, and find that it readily adapts itself to all. The chief charm in papers of this kind is the power they evince, not only to register in the printing frames the most delicate tones, such as the shadows in white drapery, snow, etc., but to retain them through the toning, fixing, and washing operations. The Eastman Company assert that any of the usual toning formulæ may be used, but they recommend the following combined toning and fixing bath. No. 1.—Alum and hypo solution: hyposulphite of soda, 8 oz.; alum, 6 oz.; water, 64 oz. When dissolved add to above

3 oz. carbonate of soda, dissolved in 8 oz. water. (This must be added very carefully on account of the effervescence which takes place.) Allow to stand twenty-four hours, then decant the clear liquid. No. 2.—Gold solution: chloride of gold, 15 gr.; acetate of lead (sugar of lead), 64 gr.; water, 8 oz. To make the toning bath, take of No. 1 solution, 8 oz.; take of No. 2 solution, 1 oz. After printing immerse, without previous washing, in above toning bath until the desired tone is obtained. The above solutions will keep any length of time. When toned, transfer the prints to the washing-tray, giving at least one hour and a half's thorough washing in several changes of water. In testing this paper we did not adopt the above formula, but used the more common gold, sulphocynaide, and hypo bath, which we happened to have at hand, and were more than satisfied with the results obtained.

He Touched Her Pride.

Wandering Willy—So you won't gimme nothing to stay the pangs of hunger? All right; I kin go in next door an' git some of the best bread that was ever made. I don't believe there's no woman in the world that kin make as good bread as that is.

Lady of the House—Is that so? Now I want to tell you that you're mistaken. Come right in here and try some of mine, and if you don't say it's twice as good as that heavy stuff she makes I'll miss my guess. The idea!

A Cruel Suggestion.

Here is a sentence from a chapter in a recent continued story:

"In the Lieutenant's cabin the visitors observed the photograph of a woman and two children tacked to the wall."

At the recent conversation of the Royal Society, Dr. Gill projected on the screen a photographic star map containing the images of about 42,000 stars. As every star is a sun, we may infer therefrom something concerning the immensity of the scale on which the universe is established.

Focus

ON THIS

Column

BARGAINS:

- One Hawk-Eye Rapid Rectilinear Lens, \$20.50, for \$20 00
- One No. 2 Kodak and Case (American List) \$32.50, for..... 18 00
- One 4 x 5 "Kamaret" (Blair), \$48, for..... 35 00
- One Wonder Outfit, Complete, \$9, for..... 5 00
- One 5 x 7 Irving Folding Camera, \$45, for..... 35 00
- One 5 x 8 A.O. Company, Complete, 2 Holders, Potter R.R. Lens and Shutter, \$35, for..... 23 50
- One Gem Camera, 10 Lenses, \$40, for..... 18 00
- One Set Four Gem Lenses, \$20, for..... 15 00
- Two 4 1/2 x 6 1/2 R.O.C. New Models (New), \$19, for..... 15 00
- Two 5 x 8 Anthony's View Cameras, \$16, for..... 10 00
- One 8 x 10 Blair Single View Lens, \$9, for..... 7 00
- One 5 x 8 " " \$5, for..... 4 00
- One Cabinet R.O.C. Single View Lens, \$5, for..... 4 00
- One 4 x 5 Premier Double R.R., \$12, for..... 8 00
- One 4 x 5 Taylor & Hobson R.R., \$35, will cut 5 x 8 clear, for..... 25 00
- One 6 1/2 x 8 1/2 Ajax R.R., \$20,..... 14 00
- One No. 3 C. D. V. Ross, \$68.50,..... 30 00
- One No. 5 Euryscope Voigtlander, \$112, for..... 96 00
- One 6 1/2 x 8 1/2 Harrison, \$95, for..... 50 00
- One 8 x 10 Holmes, Booth & Hayden, \$150, for..... 70 00
- One 11 x 14 Morrison Wide Angle, \$57.50..... 35 00
- One 10 in. Quadruplex Enameller, \$30, for..... 25 00
- One 15 in. " " \$38.50, for..... 20 50
- One 10 in. Globe Enameller, \$35, for..... 30 00
- One 5 x 8 and 8 x 10 Anthony's Patent Novellette View Camera consisting of an 8 x 10 bellows and ground glass with a 5 x 8 Camera, making two cameras in one, with six 5 x 8 and six 8 x 10 Holders, Tripod and Carrying Case for both sizes, costs \$72.50, sells for..... 40 00
- 50 M. Cabinet Mounts, Maroon both sides, G.B.E. 11 00
- 50 M. " " " and red 11 00
- 12 M. " " No. 58 Collins, Maroon and Grey, G.B.E. 12 50

Send for Samples.

All above goods are just as good as new. We will guarantee every one perfect. Anyone having any articles for sale, we will be pleased to advertise them in this column.

MULHOLLAND & SHARPE

HEADQUARTERS FOR PHOTOGRAPHIC STOCK

155 and 159 BAY ST.,

TORONTO, ONT.

When writing advertisers, please mention this journal.

Cameras and Lenses

C. POTTER

31 KING ST. EAST

IS

SELLING OFF

HIS STOCK OF

Cameras, Rapid Rectilinear Lenses, Etc.

AT

LESS THAN COST

30 PER CENT. DISCOUNT on all
Goods until all is sold.

The Finest Stock of First-class
Lenses in the Market.

THE FINEST PLATINOTYPES AND SOLAR ENLARGEMENTS

Artists and Art Students

Prints by this process are characterized by a pure black tone, with great purity of the whites, the image being absolutely permanent. For enlargements this is the only safe process to use. The paper, having no surface sizing to destroy the tooth, takes crayon, ink, pastel or water colors beautifully. Send for price list.

Niagara Crayon Portrait Co.

Box 56, Niagara Falls South.

ASSAY AND REDUCTION WORKS

Gold and Silver Waste
Reduced and Refined.

PROMPT AND LIBERAL RETURNS.

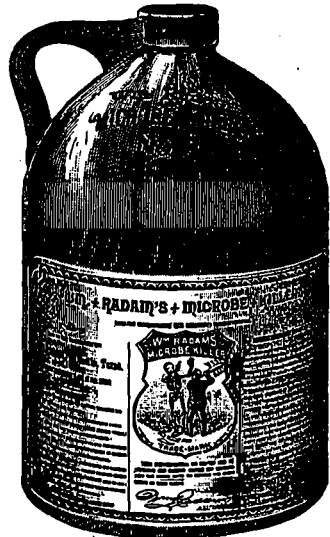
PHOTOGRAPHERS' WASTE A SPECIALTY.

ASSAYS OF ALL MINERALS accurately made at
Lowest Rates.

J. F. LATIMER,

18 St. Patrick St., TORONTO.

When writing advertisers, please mention this journal.



THIS REMEDY

STANDS

UNPARALLELED

IN THE

HISTORY OF MEDICAL SCIENCE

If you are sick and suffering from any Lung or Bronchial troubles, such as **Asthma, Bronchitis, Catarrh, Consumption, Inflammation or Congestion** of any of the respiratory organs, then do not hesitate longer to at once avail yourself of this **never-falling specific** before it may become too late.

Physicians are quietly recognizing the virtues of

RADAM'S MICROBE KILLER

as a truly great remedy—one, withal, almost infallible if taken in time—and are adopting its use in the above mentioned troubles without hesitation where disease has made inroads upon the system to any extent at all.

You can save time, trouble and money if you will investigate NOW, by writing and obtaining the medicine direct from us, our agents, or where we have none ask your Druggist to get it for you.

BEWARE OF IMPOSITIONS

MAIN OFFICE FOR CANADA IS LOCATED AT
120 KING STREET WEST, TORONTO, ONT.

GENERAL AGENCIES:

KITTSON & CO., 185 St. James Street, Montreal

WM. ELLIS, 98 Dundas Street, London, Ont.

R. W. STARK, 620 Main Street, Winnipeg, Man.