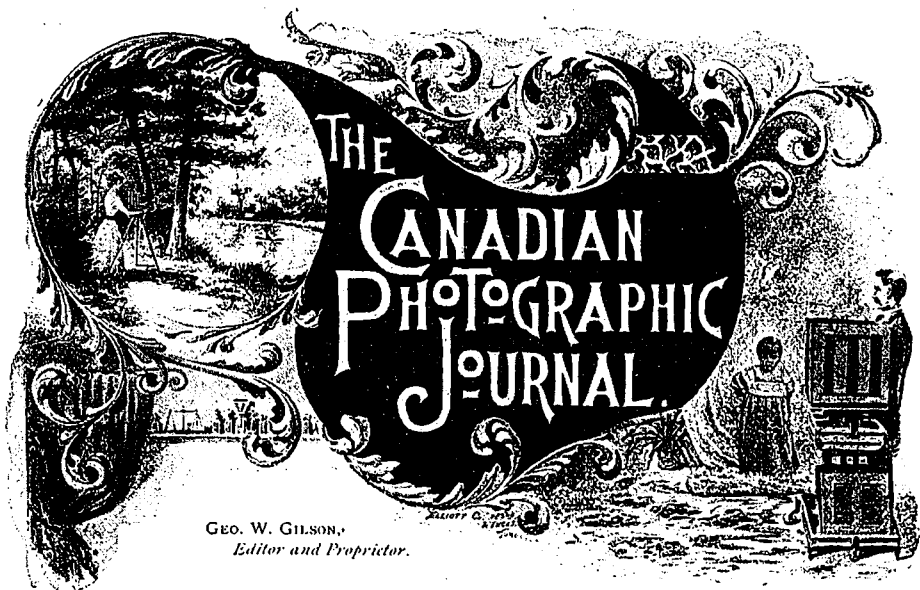




NEGATIVE AND PRINTING

BY S. HURST, BARRIE, ONT.

AMERICAN "ARISTO" PAPER



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OUR ILLUSTRATION.

Our illustration for June is on a printing paper that is, so to speak, as fine as silk. Although it has never been "pushed" in Canada as some other brands, still the worth of American "Aristo" paper is well known to all of our leading photographers, many of whom have used it with great success. In the States, the friends of American "Aristo" are legion, and, in fact, the makers claim that five-eighths of the paper consumed in the United States is American "Aristo." We have arranged to give our readers several illustrations on this elegant paper and show the varied range of tone the paper is capable of taking. The work this month is from the studio

of Mr. S. Hurst, Barrie. The inhabitants of that city are fortunate in having such an artist as Mr. Hurst with them.

EDITORIAL CHAT.

We are glad to announce that there is at last a vigorous movement on foot in at least two of the principal cities of Canada which has for its object the raising of prices. That it is a move sadly needed in Ontario, at least, is only too well realized by our photographers, and it is to be hoped that the efforts now being made will prove successful. We hope to see every city and town in Canada follow the good lead of London and Toronto. Let us have a general uprising in support of better prices and a better standing for those who practice photography as a business.

WE have just received notice from London that in May there was formed in that city the Professional Photographers' Association of London. With the leading photographers as members, and with such active men as Frank Cooper and F. G. Westlake as president and secretary, a good scale of prices have been arranged, and the reputation of the members leads us to believe that the London association will be a success, and mean a better feeling among the profession there, and many more dollars in their pockets at the end of the year. We hope to give the lines upon which the London association is run, price list, rules, etc., in this issue.

THERE is now being prepared in Toronto a scheme for better prices that, if adopted, will undoubtedly prove successful. We are assured that it will be in shape to put in operation in July, and we hope to give our readers a full description in our next issue. From a brief outline laid before us of the proposed means to accomplish this much desired result, we can say that it is a sort of "self protection" society by which prices will be considerably raised, and the "Cheap John" and "rate cutter" simply forced to put his prices to a certain scale or *quit*.

IN a city the size of Toronto, with its different grade photographers, it is impossible to adopt one scale of prices for all, and this is the rock on which a number of well laid ideas for forming the profession into a society for the prevention of cruelty to—not animals, but photographic pockets—have split. The advanced idea which will be suggested, and we hope acted upon, provides for three classes or grades, and photographers will be regulated to their grade according to their work

and ability, the price they wish to charge also being considered, by a committee appointed from the members. Every one will be treated fairly and given a chance to come into the fold and profit by advanced prices, with the association to protect them. If any choose to stay out and fight, to be allowed to do work at starvation prices—well—the association *provides for that*.

As to the public, it might take them a month or so to realize and accept the changed condition of affairs and to take to themselves the fact that photographers have ceased working merely to contract stockhouse bills, and it would then simply be a question with them of what photographer to go to at a certain rate. We hope to place the matter fully before our readers next month.

WITH the coming of sunny June days, business in the galleries has improved greatly. A look through a number of the Toronto ones found the staff all too busy to say a word, while reports from the country show that the summer trade is opening up better than was expected, many things considered.

OUR May number was a little late owing to the concluding of arrangements with a large printing establishment to act as publishers of the journal for the balance of the year, and thus relieve us of many of the business cares connected with its publication. This was made necessary by the rapid growth of the journal the last year. Beginning with an early issue, this journal will be issued the first of the month instead of the fifteenth as heretofore, and several departments added that will increase its interest and usefulness.



A GRACEFUL POSE

Half Tone

By Toronto Litho Co.

"It's an ill wind, etc.," was again verified by the late date of issue of the May journal. A flood of letters poured in from subscribers who *wanted* their May journal—nearly everyone conveyed the idea that the journal was *very* much missed. A number saying they couldn't "keep house" without it, much less conduct business, and many more, not any more heart-felt, but perhaps more elegant expressions that made us very glad to receive as showing appreciation of the journal, or as we like to term it, their journal.

A NUMBER of others who were behind in subscriptions, and who had been gently reminded several times of the fact, promptly remitted, thinking they had been "dropped." One rather original character from the East remitted \$4.00 for 1893 and '4, saying he would "much rather *pay for the journal* than lose its welcome visit every month."

WE hope our friends of the profession are taking due note of the many classes in our present competition that we have arranged especially for them. Full particulars are in this issue, and we hope to receive a large number of entries in each class.

A number of letters have been received in response to the leader in the May issue respecting Canadian Copyright Law, among them a valued one from President Cunningham. The writers (and we are glad to find that there are a few enterprising enough to follow up a move made entirely in their behalf) in every case consider our stand on this question as being well taken, and each considers

the matter so important that it should receive the attention of the P.A.C., and, as President Cunningham says, "be carried forward under its banner." We hope our readers realize the importance to them of securing a better law of copyright, and will not tamely sit by and allow the matter to drop, when, by a combination of forces either as a union for the purpose or through the P.A.C., the much desired end can be accomplished and the rights of a photographer in his photogram be secured.

PRINTING ROOM TALK.

BY H. H. BUCKWALTER.

Some years ago, when the dry plate process replaced the wet collodion process, the world was told in every village and city paper and magazine of the wonderful progress the photographic business had made by the one change. It *was* wonderful. The mysteries of the dark-room were thrown open to everybody. They were mysteries no longer. The skill required to get "chemical effect" was no longer required. The change increased the number of studios many times. The plate maker made and offered for sale plates with nearly every favorable feature of the collodion method and eliminated almost all the objectionable processes. The new plate had many new advantages, but no new objectionable features. They were received by the profession as most welcome evidence of progress.

During recent years a somewhat similar change has taken place in the other end of the studio. The wet albumen paper has almost been supplanted by the dry gelatine or collodion emulsion paper. As in the

previous change in the dark-room, the latter has driven back to the odds and ends closet the large silver nitrate bottle. The work of manipulation has been again lessened, as much as in the former case. The beautiful effect previously gained by few can now be had by many. The paper coater sells the effect and it can be "developed" according to the skill of the printer and toner.

It is rather surprising to notice the number of new papers offered for sale lately. The Greek and Latin languages have (the writer hopes) about given up all the fancy names they possess. Nearly every large town and city has a paper coating factory in operation. It is likewise a matter of surprise to be able to say that nearly all make and sell good, serviceable paper. The writer has experimented with many brands, and had very little fault to find with any. True, some were better than others, but none were really bad. Some were plain collodion papers (containing, presumably, a small percentage of castor oil); others were collodion and gelatine, and still others plain gelatine. The former were very "curly" when not treated with a preliminary softening bath. The second were very much better in this respect, while the last did not curl at all. The plain collodion surface was very tender and particularly liable to scratches. One brand even needed a "manipulator" or machine for handling the prints in the toning, fixing and washing baths. But on all the final results were much superior to an equal number of samples of albumen papers, and the labor very much less.

In printing, the emulsion papers offer some advantages over the old

process. Thinner negatives may be used with excellent effect. Greater detail is obtainable. In some respects printing is quicker, although the writer has found it necessary to print about as long as for albumen to get good, rich tones. In large prints there is a decided advantage. Many, many times the writer has noticed the ends and corners of a large print wanting in sharpness. On careful examination of the negatives it was found that they were perfectly sharp. Printing frame pads did not overcome the difficulty. The trouble was caused by shrinking. Albumen paper when taken from the fuming box was generally slightly damp—in fact, gathered some moisture from the air. When placed under a negative the warm sun expelled the moisture and caused a shrinkage of the paper. With the new papers this is entirely avoided.

Then, there is the advantage of the keeping qualities of the paper. About the only danger to the keeping qualities of emulsion papers are gas and light. Paper may be protected from light and will be spoiled by sewer and illuminating gas, vapor from benzine, turpentine or other chemicals. But these things can easily be avoided by proper care, and little care at that. But this is no new disadvantage. Albumen was subject to the same liability of damage, besides many others.

To some the new paper at first was objectionable on account of the high gloss usually found on finished work. This may now be eliminated by employing matt surface paper. But in some localities the gloss is a decided advantage, higher prices being readily demanded on account of the extra finish. An equally high polish may

be gotten on albumen and even plain paper, however, by enameling, but this, again, demands a special process.

Enlargements may be made direct from negatives when the order is too small to use a large plate, or for other reasons. With a solar camera the operation is comparatively simple. The paper is exposed until a faint image is just visible. Without a solar camera it is possible to fit up an arrangement similar to a daylight enlarging apparatus for bromide work and make a print. More time will be required, however. To give an idea of the time required, the writer recently made an experiment. An enlarging camera was placed out in the sunshine. A cabinet negative was placed in one end (facing south) and carefully focused on a 10 x 12 ground glass. The lens was a rapid rectilinear, working at f8. A white reflector was placed at the proper angle, about 40 degrees, so as to reflect as much sunshine as possible on the negative. A mirror would probably have been better. A sheet of Chase's Iota paper was tacked to a thin board and placed in the holder. In seven hours there was sufficient image to develop up and tone and fix. The developer was made up as follows:

STOCK SOLUTION.

Hydrochinone.....	60 grains
Water.....	10 ounces
Acetic Acid.....	3 drams
Bicarbonate Soda.....	120 grains

Take stock solution 1 part, water 5 to 10 parts.

The print was immersed in this bath without previous washing and developed up to almost normal density. At first the color was yellow,

changing slowly to red. Then washed and placed in a combined toning and fixing bath until toned. The principal cause of failure in using this method is fogging. The paper must be kept away from too much white light. All operations are safer if orange light be used. The above formula was selected on account of its simplicity. There are many others which will probably do as well, if not better. Almost any combined bath will do for toning and and fixing. In regard to the permanency of the image, the writer knows nothing, but has every reason to believe that it is not materially different from any image toned in a combined bath with the development.

The particular advantage of this method of enlargement lies only in the tones available. Bromide paper is quicker, but exceedingly limited as to tone. The cost is somewhat greater and likewise the liability of failure. Great latitude is allowed in an enlargement on chloride paper. If the printing is not sufficient, the camera may be allowed to remain two days to get a faint image with a dense negative. This method of development may also be used on small work. During protracted periods of cloudy weather the paper may be placed in the frames and slightly printed, the subsequent operations being as above. Plain printing will sometimes be more satisfactory than vignetting on account of the danger of fogging under the vignette.

(To be Continued)

A NOTED man on being asked if he had ever seen Cork, replied that he had not, but that he seen a great many *drawings* of it.



CHILDHOOD'S HAPPY HOURS

By Toronto Litho Co.

Half-Tone

PURPOSE IN PHOTOGRAPHY.

BY FLOYD VAIL.

Purpose in any thing not only increases the chances of success, but is absolutely essential to its attainment; and in proportion as it is wanting or present will be the degree of failure or success. This is not only true of matters in general; it applies to photography in particular.

What is the object of photography? To many it is simply to secure by its means a certain number of photographs of things and places. And if these are good, or excellent, technically, they are considered as having fulfilled the purpose of the operator. Others have a still higher idea—the delineation of objects according to the rules of art. But they in turn, are wanting in the still advanced aim of others who strive after the ability to express their thoughts, feelings and fancies by means of photography.

Passing by those of the first-class, —who will in time grow out of their insipient stage—it is surprising how little purpose is manifested by the others, who comprise, perhaps, the vast majority of those that make photographs. They have tried to master thoroughly all the technical knowledge and experience necessary to taking pictures; and they would consider themselves, or others, extremely foolish, if they attempted to photograph any thing without this fundamental knowledge or ability. But here they have stopped. They have never studied the rules of art; or, if so, have obtained but a meager idea of them. They are governed entirely by their own tastes, or by the vague impressions formed from examining, or perhaps studying, to some extent,

the productions of painters, or it may be only the illustrations to be found in books and periodicals. If these have produced a favorable effect upon them, they are unable to tell why it was so, or the cause for it. They photograph views founded upon this knowledge—not knowing beforehand just what they are going to produce; in other words, devoid of purpose—and, after they are printed and mounted, they begin to think of titles for them. Instead of working with an object, they do their work and then cast about for a purpose. To present it differently, they are prepared by previous study and thought to take a photograph, and carry it through its various stages to a point where it may be preserved; but they are almost entirely unfitted to make a picture, worthy of the name, because they have not previously acquired the information they must possess in order to do it intelligently and properly.

The great majority of pictures one sees in exhibitions or competitions either show no purpose in their creation, or are the result of accident. If it were not for the catalogue, or an appended title, one would have to “imagine a vain thing.” They mostly appear as if the photographer had had a leisure day, and during an outing had taken any thing, or every thing that struck his fancy as pretty or interesting, and after his offsprings were born, had given each names—calling a puny sickly thing Goliath, and a tall and vigorous one Zaccheus!

This custom is too prevalent. If amateurs would abandon such methods, and work from a well-defined and definite purpose, the cause of

photography would advance, immeasurably in one stride.

Every one should have, in each effort, some specific object. Before any thing else, the photographer should possess himself of the requisite knowledge, and equip himself with every other requirement necessary to accomplish it. Having these, he should go about effecting his purpose in a systematic, careful, and painstaking manner, and not rest satisfied with anything short of perfection. He should also, be original in his ideas, and think to that end, and have clear conceptions of what he intends to represent. He should tell his story divested of all that is superfluous, and so clearly that no title will be required to explain what ought to be apparent. Everything should be subservient to this end. No slipshod, haphazard, guess-work, or trust-to-luck methods should longer prevail, except among those that have just entered the ranks and are in the awkward squad. And until this is done—until every one has a purpose and strives in each individual case to attain it—there will be the prevailing mediocre work done, even among the best known amateurs.

RAMBLING INCOHERENCIES.

NO. 2.—GALL.

A. H. HOWARD.

There is one virtue that the ambitious artist, either of lens or pencil, must specially cultivate if he would make the most of his opportunities, and that is gall. Cool, unconscious impudence, to enable him to invade private grounds, back gardens, and orchards, or the meadow, which while promising a rich harvest to the searcher

after the pictorial, is protected by the awe-inspiring legend, "Trespassers will be prosecuted."

Gall—to teach him to take possession of everything and everybody that can, in the slightest degree, contribute to his success.

The artist who is at all considerate of other people's convenience will miss many a good picture, ay! and lose many a good friend, for very seldom indeed will a bold policy inspire any other sentiment in a victim than one of profound and admiring gratitude.

How often have I sneaked into a gentleman's preserves (for what gall I possess is quite liberally diluted); how often have I commenced work in momentary expectation of being pounced upon by the indignant proprietor and ignominiously escorted off the premises; yet when the proprietor has appeared it has been to engage me in a friendly chat, generally ending in a pressing invitation to "come in and take a bit of dinner with us," and to come for a month next summer and bring the family.

Then the chance traveller in his top buggy or farm wagon, how readily, how servilely he will place himself and vehicle at your disposal, and submit to be bullied like a raw recruit at the hands of a drill sergeant.

"Hello!" you shout, in a tone of authority, "stop there will you, stay where you are a second." The recruit immediately falls in, and you dive beneath the canopy to presently reappear and yell, "say! go back a bit. A little further. Further yet. That'll do. Turn your horses round a little to the right. Ah! that's too much. That's better. Now, keep quite still."

Another temporary disappearance under the cloth. Then, "say! just stand still a moment, will you, till I

get those pigeons in position. Sho! sho! she! o! Ah! the brutes have gone. Never mind, they'll be back again in a minute. Stay quite still."

The pigeons begin to flutter back presently, one by one, when, after another inspection under the cloth, you shout, "Hello! there, I suppose the road is too narrow for you to turn round" (and condescending to explain) "you see I want it to look as if you were going the other way." "Oh! I guess not," says the obliging victim, who immediately begins to whoa! and to back yek! and to git ep there! and with much kicking and plunging and crunching of wheels, the heavy wagon is turned round. But now a timber in the adjacent fence obstructs the view of one of the ears of the off horse. This being complained of, the proprietor at once produces an axe and vigorously proceeds to remove the objectionable feature.

At length you are satisfied with the arrangements, shout to everybody to keep quite still, and stand calm and confident, with your hand on the cap, ready to make the exposure when the pigeons shall have settled to your liking.

Finally you remove—you replace—the cap. "All right," you shout, magisterially, and everybody is at liberty to unfix himself.

The wagoner navigates his vehicle back into its proper course, cracks a friendly joke or two and drives away, with a vague sensations permeating his spine as of being overwhelmed with honours and emoluments.

Gall, however, is by no means confined to the artist. The interested spectator is often richly endowed, and will volunteer criticisms and comments freely (generally, I admit, of a complimentary-character). Will prefer the

coolest requests, totally unconscious that he intrudes far more flagrantly and unwarrantably than does even the inveterate trespasser he is tormenting. And he'll invite his acquaintances too, to come and look on, as if he ran the show, with a right to issue free passes *ad lib.*, and he'll crack his little joke about how he is getting his *pictor took*, though roosting on a fence at the operator's back, and will make the wholly unauthorized announcement to all comers that "I'm go'n teh hev my dawg drawed soon's he's through."

One afternoon I was engaged in making a little study of a grazing horse, the usual group of admiring critics at my back, one of whom remarked, "Well now, aint that just great." "You bet," assented another, unctuously. "Jest as nah-teral," added a third, with a rising inflection. "Well, sir," continued a fourth, "I couldn't do that, no, not if you wus to give me the hull o' Canady."

"Say, boss," spoke up number one, "I have the dandiest stallion up at my place; about three miles this side o' Thompson's. I'll drive you up any time. "She's a bay mare with blue points—on the half shell" (something to that effect, I'm not sure to a word or so). "She's a real beauty." "I wouldn't mind giv'n' half a dollar for a sketch of her," he added, as an afterthought, suggested probably by my evident lack of interest. "Really, my friend," said I, "I should be most happy, but I fear I could not do the blue points justice. You know it requires an epicure for that sort of thing."

"Does it now," he answered, much impressed, "I thought maybe you could just sketch it off with the pencil like."

Sometimes the bucolic remarks will be anything but flattering.

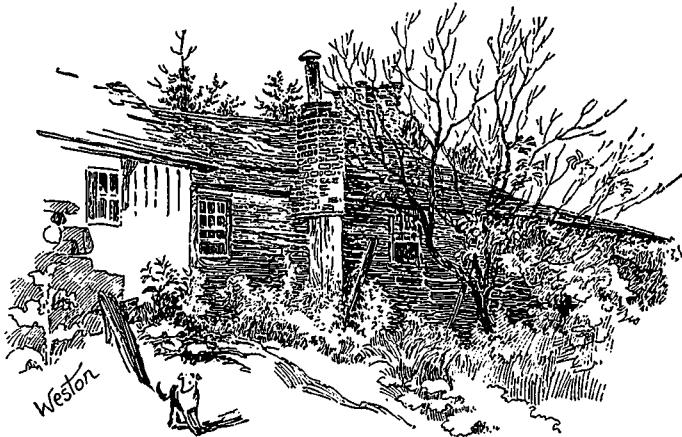
"Say! Bill, come and see what this feller is draw'n'."

Bill saunters over, gazes at the drawing and at the view in front, chews the quid of reflection a moment, and lazily asks the self-appointed master of the ceremonies, "What's he draw'n'?"

"Why, don't you see? it's Beatty's cottage."

"Oh! pshaw! that aint Beatty's cottage; where's the pump?"

The pump, by the way, is hidden by a lilac bush; but the critic, being a



yard or so to one side, obtains a view of it by craning his neck.

Another spectator appears, looks on awhile, and says contemptuously, "Come on, boys, and see the other feller up at Bilson's, he's do'n a oil paint'n'. This feller aint a patch on him." And away go the entire company, except the gentleman who wants his dawg drawed. And it now becomes a question of who tires first.

Long after my drawing is practically finished, I continue to fuss with it, and at length my friend's patience giving out, he slides off the fence with, "Well,

I guess I'll hev ter git ter work. Hi there! tarrier," and so leaves me in peace.

But, before I leave my patient readers in peace for a season, let me relate an anecdote illustrative of Gall in its most perfect development.

One oppressively hot day, I had toiled some miles up hill and down dale along a heavy sandy road in search of a "fine bit" to which I had been *mis*-directed by a brother artist, and having with much difficulty discovered the bit (a little cottage growing like a huge vegetable of some unknown variety in the midst of an extensive market garden), I found fresh difficulty in selecting a point of view; and, after making the circuit of the place several times, I came to the conclusion that there was but one available spot from which to take a picture, and that was in the middle of a luxuriant bed of onions. This would

have presented no insuperable objection had not the bed been exposed to the direct rays of a burning August sun.

However, there was no help for it, so down I sat among the onions, and in no very amiable frame of mind, proceeded to "catch the effect."

I had got well under way, when I was suddenly brought to by a loud exclamation of surprised recognition, and, looking towards the spot whence the cry had proceeded, I perceived a travel-stained, exhausted-looking individual staggering beneath a weight of photographic appliances.

He approached wearily, laid down his traps, began, with a moist pocket handkerchief to mop features, which I recognized as pertaining to an enthusiastic camera expert of my acquaintance, and observed irritably, as if he held me responsible for it all, "You don't catch me tramping this beastly road again, not for the finest view that was ever created. No, sir, not much."

He looked on discontentedly awhile, as I continued my work, and then, realizing that he might as well do something now he was here, took up his paraphernalia, and wandered off to hunt for a point of view.

He traversed the whole prospect as I had done previously, with the same result apparently, for coming back to me he said, "Get up a minute, will you, I want to see how she looks from here."

I meekly rose, and coolly kicking over my stool, he planted his tripod upon the site.

For half an hour he fussed and focussed, while I waited with what patience I could command, watching with painful solicitude, the rapidly changing light as the sun moved further and further to the rear of the cottage.

At length he fired his shot, and then, commanding me to bring along the box of plates, he took up his instrument, and marched down the hill side in search of another subject.

When, in the course of the afternoon, I was permitted to go back to my study, alas! the effect had disappeared and I was left lamenting.

My friend offered consolation. Said he, "That's all right, man, you can come back next Saturday and finish it."

"You don't catch me tramping this

beastly road again, not for the best view ever created," I quoted, pointedly. But the gentle irony conveyed in this reply was utterly lost upon him. "Just as you like," said he, indifferently, adding, "I guess its about time we were getting home."

I admire gall.

THE CAMERA IN THE MISSION FIELD.

REV. P. L. SPENCER.

Not the least interesting or important use to which photography is now put is the pictorial representation of scenes in the life and work of the heroes of the mission field. The lecture hall and the religious magazines frequently instruct by means of illustrations for the production of which we are indebted in the first place to the camera. Thus photography has become a handmaid of religion. The man who refuses to admit that money sent to the heathen is well expended, and who expresses his opinion on the subject of missions by declaring them "a failure," is inclined to regard the matter more favorably when he sees placed side by side on paper, or is shown in succession on the lantern screen, two representations of "a heathen man," one depicting him as a savage, the other as a Christian gentleman. The missionary's spiritual medicine is acknowledged to work a greater charm than any of the advertised panaceas whose supposed wonderful effect are indicated by the contrast between "before taken" and "after taken." Independently of the direct object of missionary illustrations, photography when practised in the mission field gives us, moreover, new ideas concerning the natural resources of the country, the employments of

the natives, and the prospects for civilized labor and commerce.

Although Canada may not, except in the extreme north-west, present any romantic difficulties in the path of the traveller or afford opportunities for studying the life and character of the red-man in his native seclusion and primitive simplicity, yet there are in the settled parts of the Dominion many places and districts which are out of the sight of the ordinary tourist but which when visited reward him for a little extra exertion and expenditure of time and money by revealing to him the condition of the Indians who have to some extent adopted the ways and employments of white men and who are settled on reserves not very remote from the track of the iron horse or the course of the fire boat. These are in many cases still undergoing the process of civilization and acquiring by slow degrees a knowledge of the Christian religion. While making an acquaintance with the circumstances which regulate their present life, an amateur "camerist" will find frequent opportunities for plying his art with pleasure to himself and future satisfaction to his friends. Having within a period of a few years past made visits to the aborigines on reserves in Ontario, Manitoba, and the Western Territories, and also enjoyed a glimpse of Chinese life in British Columbia, I may be able to interest the readers of the CANADIAN PHOTOGRAPHIC JOURNAL with a brief description of my wanderings.

Let us begin near home. In the year 1782 Captain Joseph Brant, the renowned chief of the Mohawk tribe, obtained from the British Government a grant of several hundred thousand acres of land stretching along both

banks of the Grand river. To-day the descendants of the Indians, who settled on that land are living in peaceable and prosperous possession of their farms in the county of Brant. The church which was erected in 1783 still stands, and although only a wooden building, is in a good state of preservation. As a relic of the later days of the eighteenth century, ancient days for Upper Canada, this little structure constitutes a subject worthy of the work of pen, pencil, brush or camera. By applying at the Mohawk Institute, which, equally with the church, is but a short distance from the city of Brantford, we are permitted to see the Communion plate and Bible presented by "Good Queen Anne" to the Mohawk Indians when they lived in the Mokawk Valley in the U.S. before the revolutionary war. The interior of the church shows us an inscription on the chancel wall containing the Creed, the Lord's Prayer, and the Ten Commandments in the Mohawk language, and exhibits in relief over the western door the royal coat of arms of England, such as I have not seen elsewhere in churches except in England itself. The ground surrounding the building contains more than a few evidences of man's mortality, one monument standing over the grave of the late Ven. Archdeacon Nelles, who ministered to the Indians for a long period beginning with 1831. Several fine stately elms add their beauty to the scene. The "Old Mokawk Church" is thus both artistically and historically an object of great interest. No photograph album of Canadian views is complete without a picture of it.

Another church on this reserve, St.

Paul's, at Kanyenga (pronounced Ka-nyunga), though comparatively modern, is more attractive architecturally than that just described. The interior is very tastefully furnished, and the mellow light coming through the stained glass of the windows gives one the thought of a church in old England, intended for the most cultured classes, instead of a church in new Canada, built for the use of the aborigines. By placing a thin screen against the outside of the east window I succeeded in getting, without the slightest halation, a really beautiful photograph of the chancel. Whether on paper or on calico this picture never fails to excite surprise or impart pleasure. The lines marking the figures in the stained glass are clearly discernible.

Another subject obtained during this visit was a group of Indians engaged in the operation of threshing their grain by means of steam power. The picture demonstrates most conclusively that the red man is following very closely in the tracks of his white brother, and is bringing to his aid the latest contrivances for lessening labor and thereby lengthening life.

This suggests a word or two on the subject of the continuance of the Indian as a factor in the making up of future Canada. "Are not the Indians dying out?" is a question I have frequently heard. In reply I may state that, however the case may be with those who are still living in a more or less uncivilized state, there is no indication of decline or gradual disappearance among those occupying the oldest reserves and resembling in their ways most closely the white people of this country. In 1827 the

population of the Six Nations of the Grand River reserve was about 1900. In 1830 the number had increased to 2300. In 1882 it had swelled to 3195. Another case in point is offered by the history of the Indian mission on Walpole Island. When it was established, the Indians numbered 500. To-day their number is 900. The truth seems to be that during a short period after the Indians have changed from their roving and hunting life they quickly succumb to the ravages of disease induced by neglect of the laws of health necessary to be observed in their new environment, but that when they have acquired a knowledge of those laws and have learned how "to refuse the evil and choose the good" in civilization they begin to increase in number and prosper in worldly circumstances. We need not suppose, therefore, that the Canadian Indian is destined to become extinct. He is bound to survive the changes and chances of the life that now confronts him. He must be reckoned in with the problem of the future development of the Canadian people. One hundred thousand Indians dwell in various parts of the Dominion. We should try to make them good and useful members of the commonwealth. If we take the liberty of pointing the camera towards them, we should do so not because we fancy that they will soon be "blocked out" of nature's picture, but because we see in them a people that have had a mysterious history in the past, occupy at the present time an interesting and remarkable position in the social vista, and are certain to exercise in the future no little influence for weal or woe in the formation of a Canadian nation.

I may conclude this paper with the remark that not all the Indians of the Six Nations have yet accepted the white man's religion. The "long house" of the Pagens may still be seen at a certain spot on the reserve. The number who resort to it is, however, comparatively small; and while the superstitious system which they practice may die hard, it is assuredly destined to give way before the patient labors of the "blackcoats." The influence of the "long house" will soon yield to that of the "big preaching wigwam." Belief in the "happy hunting grounds" will be exchanged for a good hope of the "land of pure delight." The camera of the heart will be opened, and into it will be flashed the strong light of eternal truth, leaving as its impress an image of the Divine.

EASTMAN KODAK PATENT SUSTAINED.

The decision of Judge Colt, of the U. S. Circuit Court, in the case of Eastman Kodak Co. vs. the Blair Camera Co., granting an injunction against the defendants, and sustaining the Roll Holder patents owned by the Eastman Kodak Co., is an important one, inasmuch as the amount of royalty involved is very large and from the fact that these are the first important photographic patents that have been sustained in Court for several years.

In his ably written decision, Judge Colt, after citing the cumbersome form of the old time wet plate apparatus, and the weight and liability of breakage of the glass used then and in the later day dry plate to support the sensitized film, says:

"The two patents in controversy sought to overcome the objections to glass plates by the substitution of strips

of sensitized paper supported on rollers. To use this long strip of material, it was necessary to devise some means to determine the position and movement of the strip in the camera. This was first done in the 'Warnerke' holder in 1875, by marking the roll of film with black patches of paper, which could be seen through a colored glass inserted in the camera, as the film was wound from one roll to the other. This, however, was not found practical, and in 1877 another holder was gotten out on somewhat similar lines, but doing away with the colored window and black markings by fastening the sensitized film in short lengths to a band of calico, leaving intervals of some two inches between the lengths. The indenting device consisting of a short roller outside of the camera, fitted to one of the inside rollers, on which was wound a tape of the exact length of the calico strip. This was found to possess many defects, and was cast aside.

"Before the inventions of Houston, and Walker and Eastman, there were two problems which had to be met in the practical use of a long strip of film in a camera—the sensitized strip must be properly marked, and it must be held in sufficient tension. These inventions solved these problems.

"The Houston improvement consists in attaching to substantially the old Warnerke roll holder a device for marking automatically the sensitized material within the camera in such a manner as to form guides by which the operator can cut the film between successive exposures when taken into a dark room. This is accomplished by placing a pointer outside of the box connected with one of the rollers, which indicates the revolutions of the roller, one revolution measuring half the length of the negative, or two revolu-

tions the whole length. The same roller which carries the pointer also carries a pin which perforates the edge of the material at each revolution, and consequently every other perforation marks the space between negatives."

The defendants claimed that this was simply the old way of measuring cloth, but Judge Colt held that by this device something more than merely measuring the length of film was done, as it went further, and indicated by the pointer on the outside of the box, and by the pin mark on the film, just when the film was in position for an exposure, and where to cut the film in the dark room, and decides as follows :

"In all the cloth-measuring and registering devices which existed in the art prior to the Houston patent, as disclosed by this record, there is not found the special feature of the Houston invention, namely, a projecting pin which spaces off and defines, for the purpose of cutting, a certain given length of the material. Some device of this kind was necessary in a camera using a strip of film, and although such device may seem only a modification of old devices, yet, as the result accomplished is new, and useful, I think it patentable.

"On the question of infringement of the first and second claims of the patent, I have no doubt; the defendant's device embodies the essential features of the Houston invention, and the changes which are made are merely structural.

"The Walker and Eastman patents represent a still further advance. It was found that the film was liable to contract or expand under different conditions of weather, and the inventors spent months in search of a means to keep the film in a state of tension. The device finally employed by them

was the insertion of a spring in the receiving reel. By the addition of this spring, the film was made to retain its tension under all circumstances."

The validity of this patent was attacked on the same lines as the other. Judge Colt, after referring to the several patents brought forward by the defendants in which this spring action was used in a somewhat similar manner, says :

"An inspection of the Mann patent demonstrates that the organization of rollers, brakes, and springs is quite different from that found in the Walker and Eastman patent. In fact there is nothing in the prior art which anticipates this invention.

"The defendant's apparatus, though modified in some particulars, is clearly within this patent, and I am of opinion that it infringes the third, twenty-sixth, twenty-ninth, thirtieth, thirty-first, and thirty-second claims.

"The phrase 'acting to maintain the film in a tense condition during exposure,' in the third claim, does not mean, as contended by the defendant, that the tense condition is only maintained during the instant of exposure, but it should be construed as meaning that the film shall always be acted upon by such instrumentalities that when exposure takes place, it will be found in a tense condition."

Decree for complainants given

A CORRECTION

An error crept into Mr. Bull's article on "Tourists Kit" in the May number. On page 169, in the formula for a handy pyro developer, it should read : Pyro $\frac{1}{2}$ oz., Potass-metabisulphite $\frac{1}{2}$ oz. Citric Acid 30 grains water (distilled or boiled rain water) to 9oz. 1 dr. Each drachm will = 3 grains dry Pyro.

ADVERTISING DODGES.

Below is given an interesting letter from Mr. M. P. Brown, a subscriber from Adrian, Mich., which we print in full, as it contains many good hints of value to our readers.

To the Editor:

SIR,—I am always glad to get THE CANADIAN PHOTOGRAPHIC JOURNAL, and must say that you are fortunate in being able to print so much practical information. Times are close with every one, and it keeps us on the hustle to increase trade, even though we give each customer full value for his money.

I enclose clippings of my advertisements in local papers, which I change each month.

I think photographers make a great mistake not to keep a card in their local papers by the year, changing the wording each month, and thus bring out our different lines of work, and keep suggesting to the readers of the papers that our *kind of work is needed and appreciated in every home sooner or later.*

Another good way to advertise is to go with your out-door camera to any public meeting of prominent officials, and offer to make groups, leaving it to each individual whether he will buy one when he sees a finished picture.

To illustrate, three different times during the past year I have taken an out-door group of the judge and jury of our circuit court, on the steps of the Court House. As there are thirty jurymen, one from each township or voting precinct, and the officers of the court (including other prominent attorneys, who may be there at the time), I have no trouble to sell from fifteen to twenty or more each term of court, at fifty cents each, and many of them buy a frame on which I get a profit. I find

I get acquainted with many men who are thinking of more work, and I can trace a good deal of trade brought to the gallery from the fact of seeing or hearing about the judge and jury group.

I made a photo last August of a soldiers' re-union, and sold over fifty of those, and yet no one had thought to ask a photographer to be there, and I did not know when I went the seven miles to the meeting that I would even have a chance to make a negative. I use a R.R. lens well stopped down, get the men in group in the shade of some building, and prefer not to make out-door groups until the later part of the afternoon. I have found it both *pleasant and profitable* to solicit out-door groups, and think your readers, who have not tried it, will be well paid to push, during the summer, the out-door grouping scheme.

Yours respectfully,

M. P. BROWN.

Mr. Brown is evidently a "pusher." Several different business cards accompany his letter, each one having something of interest on the back, such as hints as to how to dress for photographs, photographic poetry, etc.

Samples of the newspaper advertisements mentioned are as follows:

OUT DOOR PICTURES

Nicely taken for "Our far away friends," of *FAMILY RE-UNIONS, Picnic Parties, School Groups, or "THE OLD HOME."*

Leave your orders at

BROWN'S PHOTO PARLORS

Near the Opera House

and—

GRAYON PORTRAITS

Very cheap, and very fine
Or any work in the Picture line

At Brown's PHOTO Parlors Near the Opera House

**FOURTEENTH ANNUAL CONVENTION
OF THE PHOTOGRAPHERS' ASSOCIATION
OF AMERICA.**

Exposition Building, St. Louis, Mo.

July 24, 25, 26, 27, 1894.

ADAM HEIMBERGER, - - - - - President.
GEO. T. BASSETT, - - - - - 1st Vice-President.
D. R. COOVER, - - - - - 2nd Vice-President.
J. ED. ROSCH, - - - - - Secretary.
JOHN S. SCHNEIDER, - - - - - Treasurer.

COMMITTEES:

SOCIAL SESSION. **INSTRUCTIVE SESSION.**
GEO. T. BASSETT. JOHN S. SCHNEIDER.
J. C. SOMERVILLE. R. P. BELLSMITH.
J. ED. ROSCH. W. B. KIMBALL.

OFFICIAL PROGRAM.

Monday, July 23rd.—A greeting of friends at the Southern Hotel in the evening.

Tuesday, July 24th—10 a.m. First session.—Address of welcome by Mayor Walbridge. Order of business: (1) Reading of communications; (2) Reports of committees; (3) Appointment of Judges; (4) Treasurer's report; (5) Selection of next meeting place; (6) Appointment of committee on nomination of officers; (7) Address by President Heimberger. At the close of this session the Cramer prizes will be awarded. 2 p.m.—Second session.—Reading of communications; Report of nominating committee. Discussions: What is the best developer? What is the best method of lighting? Answer to the question box: Demonstrations of apparatus and appliances by manufactures. [Limited to ten minutes each.

Tuesday evening, 8 p.m.—Opera at Uhrig's Cave. A special program tendered to the photographers and their friends with compliments of G. Cramer. Apply for tickets at the Cramer exhibit.

Wednesday, July 25th—10 a.m.

Third session.—Reading of communications; Reading of papers; Reports of standing committees; Election of officers. 2 p.m.—No session.—Exhibits open to the public. Admission, 25 cents.

Wednesday evening.—Instructive session eight o'clock p.m. at Entertainment Hall, Exposition Building. This will be the most profitable meeting of the convention. Lantern Exhibition.—Some of the best pictures of the year will be shown for criticism. Demonstrations of lighting, posing and grouping will follow. Practical talks, on practical subjects, by practical men.

Thursday, July 26th.—Grand boat excursion. The Steamer "STATE OF KANSAS," will leave foot of Olive St. at ten o'clock a.m. A ride on the Mississippi and dinner at Montesano Park. You will see Base Ball (as it should be played).

STRAUSS' NINE.		BASSETT'S NINE.
NAME.	POSITION.	NAME.
Julius Strauss.....	S. S.—Cap.	.....Geo. Bassett
Chas. Hetherington	Catcher.	.....Rad Coover
S. L. Stein.....	3rd Base.	.....M. J. Steffens
C. S. Abbott.....	2nd "	.....Fred Hammer
Fitz Guerin.....	1st "	.....Sid Wells
Billy Wood.....	C. F.	.....Tom Pattison
Frank Place.....	R. F.	.....Geo. Ayers
Ed. Rosch.....	L. F.	.....J. C. Somerville
Geo. Brucker.....	Pitcher.	.....Walter Kimball
R. P. Bellsmith....	UMPIRE.	Johnnie Schneider
Dave Thompson...	SUBS.	.....Fred Wallach
W. H. Morrison.....		.....Tom Harrison
P. H. Rose.....		.....Ed. Dana
G. Cramer.....		.....M. A. Seed

There will be a Tub Race—with your friends in it (or in the water), a Sparring Match, a Fat Men's Race, a Foot Race, an Egg Race (Ladies'), a Sack Race. And the committee is thinking of more. All the St. Louis photographers, dealers, and manufacturers ask of you is to come with them and have a good time. "Home by moonlight."

Friday, July 25th—10 a.m. Fourth session.—Unfinished business. 2 p.m. Awarding of prizes.

Reduced railroad rates.—Rates on all railroads will be one fare and one-third on the certificate plan. Inquire of your local ticket agent for particulars, on or before July 10th. If you find the agent has not been notified of the reduction, you will have sufficient time for investigation. Without certificate from starting point, full fare will be charged. Upon your arrival, be sure to deposit your certificate for signature with treasurer at Exposition Hall.

Special Hotel rates have been secured at all the hotels.

FOCUSING.

Of all the various ways and methods the most reprehensible one is to attempt to focus with a stop inserted in place. It seems hardly necessary to repeat that even if the focus or definition without a stop was as absolutely sharp as the lens could cut it, that the insertion of a stop enhances the sharpness or definition of the image to a still greater degree. To the contrary, where the reverse is the cause, *i. e.*, the image focused with the stop diaphragm in place, the operator must be satisfied with whatever sharpness of definition was originally obtained.

In the latter case there is no possibility for improvement. The most difficult problem, however, in focusing is, leaving out the accurate manipulation of the adjustment, to find the proper focal point upon the ground glass.

In the reproduction of a flat surface it is reasonably easy to obtain a

proper focus, provided the objective covers the plate; then all that is requisite is to place the focusing screen and the original parallel to one another, which naturally brings the axis of the objective perpendicular with both planes.

Different is the condition in portraiture, as here we have not to deal with large surfaces, but with plastic human forms, and it is the latter condition which causes the greater difficulties in securing a proper focus, than the first mentioned class of subjects, on account of the difficulty to keep sharp different points which rest upon an uneven plane.

The almost universally accepted rule is to focus sharply on the eyes. This rule, however, is misleading, as when fine results are wanted it holds good only for small size portraits, and only then when the exposure is made with a lens system of ample focal length, or in other words when there is no attempt to strain the lens.

With objectives of large size it is even more difficult to obtain a negative of a focal definition to suit all requirements. It, however, depends greatly upon their quality. Any attempt to make a three-quarter life size head with the objectives now in universal use will prove how difficult it is to get it sharp in all parts, and a problem which is hardly to be looked for by direct exposure. But then again that is hardly the object of such large portraits. Setting aside the fact that a universal sharpness in a large portrait by no means adds to its artistic merit, we must acknowledge that portraits of large dimension are intended to be looked at from a greater distance than small ones.

Under such conditions the minor

details harmonize themselves to a more or less greater extent, and the contrasts disappear, thus it will be seen that a universal sharpness would by no means be an improvement.

For example, if we attempt to obtain a picture of satisfactory sharpness and definition on a plate 20 x 24 inches with a Voigtlander Euryscope No. 7 (4") one must thoroughly understand the capabilities of the instrument to know exactly how much dependence may be placed upon it.

If, with the above named objective, one were to confine themselves to the quoted rule and focus absolutely on the eyes, it might easily happen that in sundry other parts there would be a somewhat undesirable vagueness of definition.

Where the sitter has a strong protruding nose, the operator is often forced to change the focal point towards the front, so as to obtain a sharp definition of that organ, if we do not want to risk that the nose appear in the picture unsightly and swollen.

It is to be regretted that no description can be given of the various cases that present themselves to the professional portraitist. However, much may be learned by a visit to the studio of any photographic artist of acknowledged ability and reputation; and by examination of the large specimens on exhibition.

Photographers in smaller towns should visit the larger city studios at least once a year, to study and compare the exhibited specimen.

The main point in focusing, as before stated, consisted in the proper adjustment of the ground-glass or screen.

A well-known North-German pho-

tographer lately gave the following interesting hints on focusing: He first of all cautions his operator to be careful in the adjustment of the focusing screen, use it conscientiously, and note its requirements as soon as the model enters the studio.

If a bust picture is wanted, the top of the screen is tilted back towards the operator, as the camera is usually pointed downward. Great stress is also laid in this establishment on the side swing, by which means the ground glass is brought parallel, as well as horizontal with any protruding part of the face. So certain is this method that "make overs" are almost unknown in this establishment.

It is well known that bust pictures are the easiest to focus. The difficulties increase with every attempt to bring more of the picture within the field, in which case a different point of view must be taken with reference to the accessories, decorations, etc.

It is here where the greatest blunders are oftenest made.

In provincial towns it is often found that extraordinary efforts are made to have the whole picture sharp in every detail, a procedure which is as aimless as it is unnatural.

For comparison, take for instance, a long mall of trees in which the line of trees in the increasing distance gradually recedes perrpectively. Indistinctness increases in the same ratio when viewed with the naked eye.

Now would it appear natural if on the picture all trees would be depicted equally sharp? Certainly not. Technically an objective which would achieve such a result, no matter how much it would excite our admiration, artistically such result would be valueless.

This fact is even more pertinently illustrated by a Pommeranian merchant, who had his house photographed. The structure was a square dry-goods-box-like structure with two gable ends and a plain tile roof. When the photographs were delivered he refused to take them, as the house was photographed crooked, viz.: the sloping perspective of the roof.

Now, as not every thing can be square in the perspective, just as unreasonable is it to expect that all points in a portrait shall be of equal sharpness of focal definition.

All that is necessary is to view a photographic portrait as one would the original. When one person gives to another respectful attention, the surroundings, whether table, wall decorations, etc., are overlooked, and remain unnoticed, the person receiving our undivided attention, as all secondary objects do not come within the focal scope of our interest.

Equally so it should be with a portrait where the personality requires our first undivided attention. And entirely on this account should we focus on the sitter, so as to bring out all the leading characteristics of the original, even if we neglect some of the secondary or minor details.

For instance, a loose curl, a point of lace, etc., often, by its vagueness of definition, adds greatly in bringing out a portrait. It is always more artistic than when the whole is of equal sharpness, as if cut out by a mere machine.

Focusing consequently exercises the greatest influence upon the beauty of the resulting portrait, and in the hands of the experienced operator is a mighty factor in producing an artistic portrait.—*American Journal of Photography.*

PHOTOGRAPHIC CONVENTION OF THE UNITED KINGDOM

The annual meeting for 1894 of the Photographic Convention of the United Kingdom will be held in Dublin, July 9 to 16 next, and, judging from the interest excited there, and the efforts that are being made on its behalf, it promises to be one of the most successful ever held. The Photographic Society of Ireland, which, by the way, is the second oldest in the world, invited the Convention for 1893, but prior claims had to be met, and the invitation could not be accepted until this year. The President for the year will be Sir Howard Grubb, whose name alone gives a guarantee of success; and we are informed that, by the exertions of the Photographic Society of Ireland, an exceedingly strong and influential committee of reception has been formed, containing, amongst many others, such names as the Earl of Rosse, Viscount Powerscourt, the Lord Mayor, the Astronomer-Royal, and the heads of nearly all the scientific and learned bodies. The proceedings will open on Monday, July 9th, with a full-dress reception and conversazione, when it is expected that the splendid premises of the Royal Dublin Society and the Museum of Science and Art will be thronged with an assemblage of brilliancy and beauty. On Tuesday there will be an excursion to the Hill of Howth and to Poul-a-Phouca, and in the evening, papers, etc. On Wednesday there will be the usual business meetings, the Convention groups photographed, and the Convention Dinner in the evening. On Thursday there will be a long and interesting excursion to the Valley of the Boyne, the Tumuli of Dowth and New Grange, the monastic remains of Monasterboice

and Mellifont, with their round towers, Attic crosses, shrines, and chapels, samples of the best of the famed early ecclesiastical art of Ireland. On Friday there will be excursions to the county Wicklow, Enniskerry, the lovely Dargle Valley, Powerscourt Desmesne and waterfalls; and on the other side to Trim, Bective Abbey, and all their interesting surroundings. In the evening there will be a full dress reception by the Rt. Hon. the Lord Mayor at the Mansion House. On Saturday visitors will be taken round the rocky scenery of Bray Head, past the lovely Bay of Killiney, and to the Vale of Glendalough, with its lakes, and round tower, and seven churehes. On this occasion visitors may remain over Sunday, and further explore the county of Wicklow, Vale of Avoca, etc. The usual exhibition of photographs and apparatus will be held in the Photographic Society's Rooms, 35 Dawson Street (opposite the Mansion House), and here also will all the business meetings be held. The railway companies have met the committee in the most generous manner, and, being anxious that members of the Convention should see as much of the country as possible, have arranged to allow them to travel from Dublin to any station on their line at single fares for the return journey, from July 9 to 31, and it is to be hoped that this will induce many of the members to arrange to take their holidays in Ireland this year. Dublin itself contains much that will be interesting to members, both as photographers and as tourists, and we may venture to affirm that the welcome that they will receive will show them something of that old Irish hospitality which is fortunately not yet extinct. All the privileges of membership may be obtained by forwarding an

application, and a fee of 5s. to the Hon. Sec., F. P. Cembrano, Jr., 10 Cambridge Gardens, Richmond, Surrey; or to the Hon. Local Sec., John A. C. Ruthven, 35 Dawson Street, Dublin.—*The Photographic News*.

HINTS ON COLORING LANTERN SLIDES.

BY GEO. M. HOPKINS.

It frequently happens that one who is practised in the art of coloring lantern slides desires to color a rare or valuable slide when the remotest chance of injury to the slide cannot be taken. In such cases the color must be applied either to the back or outer surface of the plate or to a plate that will answer the purpose of a cover glass. The latter method is certainly to be preferred, as it involves no risk whatever, and at the same time affords an opportunity of trying different color effects on the same picture; such, for example, as spring, summer, and autumn tints in landscapes and different combinations of color in architectural views, interiors, or figures.

The plate used for receiving the color is an old unused gelatine lantern slide plate, from the film of which the silver has been removed by hypo; or a gelatine plate from which a discarded view has been removed from the film by means of a reducing solution; the plate in either case being washed long enough to remove all hypo.

The film on the unused plate will need toughening by soaking it for two or three minutes in a solution of alum of the strength commonly used for preventing frilling, the plate being afterwards thoroughly washed. This plate takes color better than one which has been subjected to the reducing process. A plate may also be prepared by flowing a solution of gelatine over

a clean cover glass, allowing it to dry, and then treating it to an alum bath and subsequent washing.

The slide to be colored, which is, of course, unmounted, is placed with its glass side against the glass side of the transparent film-bearing plate, which is dry, and the transparent film is wet all over by means of a very soft brush carrying clean water. Some caution is required to prevent the film side of the slide from becoming wet. A small quantity of water absorbed between the contacting glass surfaces is an advantage, as it binds the plates together and prevents them from moving easily one on the other.

The coloring is done upon the transparent film, following the outlines and every feature of the picture as closely as possible. It will, of course, be impossible to follow every leaf and blade of grass, or every twig and flower, with perfect accuracy, on account of two thicknesses of glass intervening between the color film and the picture film, yet the results secured by this method are astonishing. The writer has colored slides in this way which were not distinguishable, even by experts, from slides colored on the picture-bearing film. The following description of a method of coloring prints on gelatine-coated lantern slide plates is taken from the writer's article in the *Scientific American* of March 11, 1893, it being applicable in the present case:

The first operation in coloring is to go over the entire surface of the film while it is wet with a thin wash of warm color, which may be either yellow or pink, depending upon the subject. This kills the chalky whiteness of the high lights, and gives the entire picture a warm and desirable tone, even though the wash is not sufficiently

strong to be detected when the picture is thrown upon the screen.

The colors used for this purpose are transparent aniline colors prepared for coloring photographs. They are labeled brown, blue, violet, flesh, orange, green, and so on. The ordinary aniline dyes may be used instead of the prepared colors, as they are practically the same. The manipulation of the colors is the same as in water-color painting. The film is kept wet continually from the beginning to the end of the operation, but after the broad washes of the first warm tint and the final sky color, the water lying on the surface of the film is allowed to dry off, leaving the film still swelled and wet, but without the surface water.

The prepared colors can rarely be applied to the slide without being reduced with water. Sometimes the best effects are produced by mixing different colors before applying them, while in other cases the effects are secured by separate washes of different colors, superposed. Each wash of color sinks into the film and is not removed by a subsequent wash.

Although an easel or support something like a retouching frame may be useful, the writer prefers to hold the slide in the hand. The wet plate is held in a slightly inclined position in front of a lamp provided with a plain opal or ground-glass shade. The writer prefers artificial light for coloring, as the pictures are to be shown generally by artificial light, which is yellow. If the pictures are designed for projection by sunlight it is undoubtedly better to color them in daylight.

The first wash is preferably put on while the slide is held in an inverted position, and while it is still flowing the blue is added for the sky, at first very light near the horizon, increasing in

intensity towards the top of the slide. After this wash is set and superfluous water has evaporated, the water accumulating along the lower edge of the plate is removed with the fingers, and the slide is turned right side up, when the extreme distance, whether it be mountain or foliage, is covered with a light wash of blue, and this wash is brought well down toward the foreground. If the blue appears cold, it can be toned down by a very light wash of yellow or red. Trees in the middle distance can now be gone over with a light wash of orange or orange with a little of the flesh color or pink added. When near the foreground a very light wash of green is applied to the foliage, but the raw green of the color set cannot be used for this; it must be modified by the addition of orange or of brown. If when applied the green appears too cold, it may be toned down by a light wash of brown, of orange or flesh color. It is desirable to produce variety in the foliage.

Rocks in the distance are washed with blue and the color is subsequently modified by washes of red or brown. Trunks of distant trees and some rocks may be left nearly the original color of the photograph, but near rocks and tree trunks may be tinted with brown, blue, or warm green, and subsequently modified by washes of green, red, brown, yellow, or orange.

It is useless to trace the smaller branches of trees and shrubs, and it is rarely necessary to deal with single leaves or blossoms; when this must be done a jeweller's eye-glass is required, and fine, small brushes are used, great care being taken to keep within the outline of the object being colored. In all this work, the artist does well to remember that the coloring is to stand the test of great magnification and strong light.

The plate is apt to dry out in some places while the coloring is going on at other places. As coloring cannot be successfully done on a dry surface, it is important to wet the surface before proceeding. This is done by applying water with a soft camel-hair brush. After the surface water has disappeared the coloring may proceed.

It is obviously impossible to mention every modification of color that may be produced by mixtures and washes. This is something to be acquired by practice. The writer uses very few colors, rarely more than the following:—Blue, green, brown, orange, flesh, rose, and yellow. The last is a strong color which must be applied with caution. Green and blue are also strong colors which can never be applied without the admixture of a warm color, or a subsequent wash of the same. Brown in different strengths has a large application. It is used in toning down bright greens, for rocks, tree trunks, earth, etc. A wash of blue over the brown produces a different but useful grey.

The principal points to be observed are to keep the plate always wet, to use light washes, to modify color by subsequent washes, and in working up details to preserve the outlines.

After the coloring is completed, the glasses are separated, the colored film is allowed to dry, when it is placed over the picture, the two films being in contact, and a binding strip is attached to the edges in the usual way. The mat in this case is pasted on the outside of the cover.

When it is desired to color a wet plate or collodion film slide with liquid colors, the collodion film is coated with a thin transparent film of gelatine, which is allowed to dry, when it is immersed for a few minutes in a solution

of alum, to toughen it. It is then washed, and while still wet the broad washes of color are applied.

Something has been said about the permanence of the liquid colors used on the slides. The writer has many slides colored in this manner two or three years since, which have not changed perceptibly. Without doubt continual exposure to sunlight would affect them, but it would also change any other colors used for this purpose. In a prolonged test in sunlight of all the liquid colors used on slides, it was found that the greens after a time turn yellow. Brown becomes somewhat darker. The reds and yellows remain unchanged. Blue faded slightly. But this is a test more severe than colored lantern slides would ever be subjected to. The writer believes they would retain their color indefinitely.—*Scientific American*.

THE DIFFERENCE IN PROCESSES OF FILM-MAKING.

To the Editor :

SIR,—In a recent paper read before members of the Tunbridge Wells Amateur Photographic Association and published in the photographic press, the author reasons as follows :—

“These various makes (7 films) may be divided into ‘rollable’ and ‘cut sheet,’ and without going into details as to the various substances used in their manufacture, he might mention that in the case of the former a very thin film of the composition in a fluid state is spread on glass, and as soon as dry is coated with the emulsion. With the cut sheet a solid block of material is produced, and slices of the requisite thickness are cut from it by mechanical means. As there is some little uncertainty as to the action of the

various constituents of the celluloid support on the sensitive emulsion, and more particularly that of the camphor used, some advantage is gained for the cut film. By this method a certain amount of time is allowed to elapse, probably some months, before coating for all volatile properties to evaporate, whereas the rollable film, on account of its delicate nature, has to be coated before removal from the glass.”

The argument used by the author, as far as he goes, is quite correct, and must in practice prove so ; but, as it would be inferred by the language used that all rollable film is made by this process, I feel in justice to the companies bearing my name and the public as well, “the difference” should be pointed out, as the knowledge of the principle of this process, in which the defects are so apparent, has helped to spread the belief that rollable film cannot be made of as good quality or with as good keeping qualities as cut sheet film. The fact that patent protection for the process by which Blair's film is made has only recently been fully granted in European countries has, until the present, prevented this process being described and the great difference shown.

Without going into the disadvantages which are so apparent in the process described, I will endeavor to explain the principle of the process employed in making “Blair's Film.”

It will be easily seen, even to those unacquainted practically with the principle of drying or seasoning any material, that the extraction of moisture or liquid (which is drying—and seasoning is only drying prolonged) is accomplished by air absorbing this moisture.

The condition of the air—*i.e.*, its ability to absorb moisture by being dry

—as it is brought in contact with the material, and the frequency with which a fresh supply is brought into this contact, governs the drying or seasoning. In the manufacture of film, one of the important qualities is that it should be flat, or at least as nearly so as possible; it is, therefore, most essential that the base or support which takes the place of glass, be exposed on both sides during the entire process of drying. If allowed to dry more on one side than another, curling will result, while if wound or packed before being fully seasoned, the edges exposed will dry and of course contract, leaving a “bagginess” to the central part which, when once formed, is quite impossible to remove. The sheets from which a large amount of the “cut sheet film” are made, have the advantages set forth, as the sheets are sliced from the block of celluloid while quite “green” and the drying carried forward by both surfaces being exposed to contact with the air.

The process used in making “Blair’s Film” can be briefly outlined as follows:—The base, or the basic film taking the place of glass, is formed by spreading the liquid material on an endless moving surface—for instance, a cylinder—and allowing this material, which is formed into the basic film, to remain on this surface only sufficient time to become solid enough to be handled by the machinery without injury, then stripped and kept in motion over rollers, thus allowing the air to be passed over both surfaces equally until sufficiently seasoned, then carried to the coating machine in the non-actinic department, where the sensitive emulsion is applied, and the completed film is arranged on devices which still expose both sides of the film until the drying of the sensitive emulsion is completed.

Thus it will be seen that, from the time the basic film leaves the moving surface until the completed sensitive film is finally cut into proper widths and lengths, and wound or put in cut sheet packages, the air has constant access to both sides, and the time of seasoning the basic film before coating can be prolonged to any extent desirable by extending the area over which it travels, while, as this process is carried on in compartments used for no other purposes, the temperature within them can be kept at any desired degree of heat, and the air changed by propellers as often as necessary.

It is surprising the great difference actual tests have shown in the time required to season by this method, compared with that of drying where no direct current can be brought in contact with the surfaces, even in a well-ventilated room. When the film is hermetically in contact with a non-conductor of heat and air, the difference in time is added to many fold. It will be seen that by this process basic film could be made of any length (even miles), and that the relation of the two processes are similar to that of forming fabrics in frames and that of weaving by modern looms. The “ground glass” surface of Blair’s film is not produced by sand blasting the basic film itself, as is generally supposed (which would be not only an expensive but dusty and dangerous process), but by giving the travelling surface on which the film is formed a fine grain surface, which is reproduced on the film, and once prepared goes on giving the impression to miles of film without additional cost, labor, or dirt. As to the keeping qualities of film properly made, and with all damaging properties removed from the base compared with glass plates, everything seems in favor of

film, as the chief destroyer of the sensitive coating of emulsion is air—moist air, impure air.

With plates the non-flexibility of the support makes it unsafe to pack the surfaces together, and even when so packed the air is not kept from the surface, while even with cut sheet films it is almost entirely so, the flexibility of the support causing the sheets to be in quite perfect contact. With film in rolls the surfaces are practically hermetically sealed from the air, and a roll of film as wound by the manufacturers, with box and wrapping removed, could be exposed to daylight without its affecting the sensitive surface at the ends of the roll, while but a few wraps of the roll would be found affected by the exposure. The advantages in weight, non-halation, and freedom from breakage, need not, I feel, be argued. Many faulty batches of film have been made, but have they (even comparatively and by the imperfect method) been as numerous as dry plates, or any other of the new processes which have revolutionised the method of making photographs in their early stages? Film photography will be found interesting to watch in its onward march.

I am, yours etc.,

T. H. BLAIR.

The European Blair Co.,
Southampton-street, Holborn,
W.C., May 2, 1894.

A photographer in the States has as an assistant a very quiet and sedate old *cat*. He finds it a wonderful help in taking children's pictures, either by placing Tabby on a stand for baby to look at or letting the little ones hold it. The old cat has figured in thousands of pictures, and saved its master much time and worry.

A PHOTOGRAPHIC CONTRIBUTION TO THE DINNER TABLE.

The following recipes are not to be found in ordinary cookery books, but, perhaps, ought to be there.

INGREDIENTS.

One photographic outfit, $3\frac{1}{4} \times 4\frac{1}{4}$, or 4×5 .

One open air background, a back-garden wall and flower-bed will do.

Two or three small children, a *la* Kate Greenaway.

One or two poodles.

A good sized drum.

A bow-topped kite.

A small table with a white table-cloth and tea things.

A small toy blackboard. An Irish, or *white* blackboard is best.

An easel, with a blank white canvas on it.

A long tin horn, with a white banner hanging from it, like a Herald's trumpet of the Dark Ages.

A toy waggon, with the panel on the side covered with white paper.

A small hoop with white paper pasted over it.

A tea-chest with one side white.

A palm-leaf fan, painted white or pale grey.

And, generally, any convenient accessory, which will display a white surface a foot or two wide and long.

One or two illustrations will suggest endless ways of combining these motley ingredients.

No. 1.—Take one small boy, and dress him carefully, *sauce au gamin*. Garnish with a cocked hat, made of an old newspaper. Truss the drum to his waist with a belt, and put a pair of big drum-sticks in his hands. Set him before the selected background, as if beating the drum, the white side of which should be in full view, and group

two or three small girls about him, in attitudes of admiration. Photograph the group, in bright sunshine, giving short exposure for contrast.

No. 2.—Take one small girl, and dress *a la* Mother Hubbard, with cap and spectacles. Stand her before the blackboard, with a bit of coal in her hand, as if writing on the board, the surface of which should be unobscured. Group two or three small children on low stools, with slates and pencils, in attitudes of close attention. Photograph.

No. 3.—Take one small boy, and dress *a discretion*. Hitch him to the toy waggon, leaving the white side in the open sunlight. Put a small girl in the waggon, with a parasol raised so as not to shadow her face. Take one poodle, if you can't get a live one, a big terra-cotta pug will do, and put his fore paws on the back of the waggon as if pushing it along. If any children are left, stand them around loose, being careful not to let any of them slop over in front of the waggon. Photograph.

No. 4.—Set the tea-table, with its white cloth hanging down in front about eight inches. Put two children's chairs by the table. Take two poodles and seat them on the chairs. Take one small girl and seat her at the further side of the table, pouring out tea. Say "Rats!" and serve up while hot, using snap shutter.

Proceeding in this way, trusting partly to artistic judgment and partly to luck for your combinations, you will soon have a dozen or more negatives, each of which will display a clear white patch somewhere in the field of view in harmony with the surroundings. Go over them carefully, and if the white patches are not perfectly opaque, block them out with a fine brush and India-

ink or Gihon's Opaque. Then print them, either on bromide paper or on freshly prepared and brilliant ferro-prussiate paper. Cut the prints to a uniform oblong size and mount on bevelled-edge cards. Write the names of the guests in the blank spaces, and you will have a set of very original dinner cards, which your friends will treasure as souvenirs.—*The Australian Photographic Journal*.

THE P. A. OF C.

An Interesting Communication from
PRES. CUNNINGHAM

Are you keeping in mind, dear reader, the fact that our convention will be here before most of us are ready for it. Have you made any preparation for it, or have you any suggestions to offer as to subjects to be discussed or demonstrations to be made? Your Executive would deem it a favor to receive such suggestions from any member of the Association, and should they be of a practical character and within the power of the committee to grant the request, you shall have it.

We have already the pledge of one of the leaders in posing for a demonstration which will be carried out on different lines from former years. We have also the promise of a practical talk on the printing frame and how to use it, by one of the best printers in the United States. We simply mention these two items to indicate the practical nature of the work that is being planned.

The prize list should not be lost sight of, as it should prove of value to everyone who exhibits, whether he receives a prize or not. Remember that this year you are at liberty to use any material you like in the production of your pictures; they will be judged on their merits as photographs *only*,

and all stand on the same footing as there are no class distinctions whatever. Should you fail to carry off one of the larger prizes, yet your work reaches 25 points, you are entitled to \$5.00 (which will pay hotel bill at any rate), and you will have the satisfaction of knowing what competent judges think of your work, and where your weak points are.

Your Executive Committee has not been idle during the past month or two, but succeeded in getting a reduction of 5 per cent. on the tariff on paper. After the announcement that it was advanced to 35 per cent. a petition was forwarded from the Executive and presented through Mr. Jarvis of Ottawa, with the result stated above.

At the present time an effort is being made to have the Toronto Industrial Exposition set aside a special place for the photographic exhibits, instead of having it scattered over the entire building as in former years.

Arrangement have been made with the stockholders to have their representatives on the road collect dues and and give receipts in the name of the Sec.-Treasurer. Let us roll up the membership this year. The larger the membership, the more money we have to spend in securing attractions for the Convention, see to it that *you* are enrolled among the members of the P.A.C., and make a note of Oct. 30th and Nov. 1st and 2nd, and let nothing prevent your being with us on that occasion. Any questions will be cheerfully answered, either by Sec. E. Poole, St. Catharines, or myself,

Faithfully yours,

A. M. CUNNINGHAM.

The bright summer girl and the hand camera will be among the most taking things of the season.

A CLEAN AND ECONOMICAL PYRO DEVELOPER.

A demonstration given before the Society of Amateur Photographers of New York.

A. Moreno, of the Society, developed a number of plates, some exposed by him and some by other members of the Society, using a Pyro developer compounded as follows :

- No. 1. Saturated solution of sulphite of soda.
- No. 2. Saturated solution of carbonate of soda
- No. 3. Saturated solution of sulphite of soda, 6 oz.; dry pyro, 2 oz.

For a normal developer take

- No. 1 8 oz.
- No. 2 4 oz.
- No. 3 2 oz.

Mr. Moreno said that he had used this developer for the last six years developing with it from fifty to one hundred plates every day, and that it was the cleanest and most economical developer he had ever used. It will keep for a long time and even the developer which has been used will keep and should be preserved. This old developer is best for over exposed plates, and if that is not sufficient more of the Pyro solution, No. 3, should be added. For a plate having a very short exposure he used less of the Pyro solution and more of No. 2, the carbonate of soda solution. For normal exposures the developer works best when equal parts of old and new developer are mixed. Bromide of ammonia or potash can be used, but in that case the developer will not keep and should be thrown away. With a little practice, however, the operator has entire control of the development without the use of a bromide. Mr. Moreno said that since he had been using this developer

he had never had occasion to employ a bromide as a restrainer.

The plates developed before the Society were first immersed in a developer that had been used; if they did not come up as rapidly as Mr. Moreno wished they were put in a tray containing fresh developer and afterwards returned to the old developer to acquire density. The plates developed very quickly and made fine soft negatives with plenty of detail and sufficient density.

DEATH OF MR. R. DUKELOW.

It is with deep regret that we have to chronicle the death of Mr. Richard Dukelow, of Brockville, which occurred on the evening of Monday, June 11th, at the residence of his father, Mr. Charles Dukelow.

Mr. Dukelow associated himself with his sister several years ago in photography, and together they conducted one of the best galleries in eastern Canada, doing good work, and in time winning the confidence and esteem of the citizens of Brockville and vicinity. Mr. Dukelow had been quite ill for some time past with that dread disease consumption, and although bravely fighting against it, he was compelled at last to leave business, and failed rapidly until the end. He was a thorough Christian and an earnest worker in both the Y.M.C.A. and the Epworth League. He was twenty-three years of age, and although young in years, he had already made for himself a name as an active worker in all church matters, and an enviable position in the ranks of our best photographers. The heart-felt sympathy of this journal is extended to his bereaved parents and sister.

THE LONDON PROFESSIONAL PHOTOGRAPHERS' ASSOCIATION.

In response to a request for particulars of the workings of this association for publication, the following descriptive letter has been received from Secretary Westlake. We take it for granted that prices have been benefited as well as the order of doing business. The last half of Rule 1, and Rules 4 and 5, seem too arbitrary if carried out to the letter, as every photographer has trade that cannot be handled in such a summary manner without much loss of business. However its good wording to have hanging in the gallery, and no doubt our London friends do not intend to affront any of their wealthy and good paying trade by holding them down to a C.O.D. basis.

LONDON, ONT., JUNE 11th, '94.

To the Editor:

For several reasons we do not care to have our price list published, but I will give you our mode of working. We have printed price list and rules put up in conspicuous places in studios. Rules are as follows:

1. All orders taken at office and payment made before sitting.
2. Extra charge made at all times for printing from extra negative.
3. Proofs to be approved of in studio (where possible).
4. When only part payment is made on an order, the balance to be paid before any photos are delivered.
5. Duplicate orders to be paid for in advance.

Enclosed is a sheet of our order book, and all our proofs are stamped upon back thus:

"Extra charge made for re-sittings where change of toilet or costume is made. ~~and~~ This proof must be returned.—WESTLAKE."

We have 8 x 10 cards put up in conspicuous places, one with "All photos to be paid for at time of sitting," and another "Duplicate order to be paid for in advance." Hoping this will be of some service, I am,

Respectfully yours,

F. G. WESTLAKE,

Secy. of London Prof. Pho. Asso.

The order blank is printed four on a page in duplicate, uniform in all galleries, worded as below :

ORDER No.

DATE 189
 NAME
 ADDRESS
 SIZE
 STYLE
 PRICE
 AMOUNT PAID

Please Hand This to the Operator.

WESTLAKE'S STUDIO, 201 DUNDAS STREET.

WE LOVE HIM, TOO.

There is a man the printer loves, and he is wondrous wise ;
 When'er he writes the printer man, he dotteth all his i's.
 And when he's dotted all of them with carefulness and ease,
 He punctuates each paragraph, and crosses all his t's.
 Upon one side alone he writes, and never rolls his leaves ;
 And from the man of ink a smile, and mark "insert" receives.
 And when a question he doth ask—taught wisely he hath been—
 He doth the goodly three cent stamps for postage back put in.
 He gives the place from which he writes—his address the printer needs—
 And plainly writes his honored name, so he that runneth reads.
 He reads, revises, reads, corrects, and re-writes all again ;
 And keeps one copy safe, and sends one to the printer man.
 And thus by taking little pains, at trifling care and cost,
 Assures himself his manuscript will not be burned or lost.
 So let all those who long to write take pattern by this man—
 With jet black ink and paper white, do just the best they can ;
 And then the printer man shall know, and bless them as his friends,
 All through life's journey as they go, until that journey ends.

—*7½ Bits.*

TWO SUGGESTIONS.

In your May issue you speak of a medium for use on the skylight for softening the intense rays of light ; the best and most easily applied article that I have found is tissue treated with paraffine wax (such as is used by confectioners in wrapping caramels), it can be procured in sheets 24 x 36, and by simply attaching it to the glass you have all the effect of a ground glass studio at the cost of a few cents and an hour's labor. This is far superior to plain tissue as it will not turn yellow on exposure to the light.

Frequently when called on to photograph interiors, the operator finds a mirror or window which reflects strongly into the lens and will cause halation on the plate, if an ordinary plate is used. This can be largely overcome by coating a sheet of black tissue with glycerine and rubbing it into perfect contact with the back of the plate before exposure. It can be readily stripped off before development, which can be proceeded with as usual.

A. M. CUNNINGHAM.

TO FOCUS ENLARGEMENTS WITH WORKING STOP.

The Committee on Science and Art of the Society of Amateur Photographers of New York gives the following method :

Take an ordinary dry plate, fix in "Hypo," wash well and dry. Then with an ordinary draftsman's pencil charged with India ink, rule on it horizontal lines as fine and black as possible, about an 1/8 of an inch apart. This makes a focussing plate. For use, set up your enlarging apparatus and insert negative in its place. Having got the screen in position

according to size of enlargement, take your negative out of its carrier and in its place insert the "focusing plate," when you will find that the fine black lines can be focused with ease on the white screen. This done replace the negative and expose, and you will find the enlargement as sharp as you can get it.

BOOKS AND PICTURES RECEIVED.

A most interesting catalogue is received from Messrs. Willis & Clements, of Philadelphia. It is embellished with two exquisite prints on Platinotype paper, and under the title of "The Platinotype in Black and Sepia" gives full instructions for working this popular paper, also for printing on silk, satin, etc., and full price list of paper, chemicals, and their extensive line of special mounts, including the new "Davidson mount." We understand it is sent free on application. Be sure to get one and read it carefully.

Scribner's Magazine for June contains an article by John Heard, jr., which, for the first time in accessible form in English, tells the tragical story of "Maximilian and Mexico." Mr. Heard's narrative is enriched with a series of striking pictures by Marchetti and Gilbert Gaul.

Mrs. Frances Hodgson Burnett, with her wonderful power of depicting child life and her sympathy with it in suffering as well as in pleasure, has written "The Story of a Beautiful Thing," in which she tells of the rise and growth of a touching London charity, officially known as "The Invalid Children's Aid Association." The article is very effectively illustrated.

Professor N. S. Shaler, has entered upon a new field in his popular studies

of nature, and begins in this number a group of articles on Domestic Animals, The present article on "The Dog" is full of entertaining information in regard to the development of the various kinds of dogs, their habits and associations, with incidents of their intelligence and what the author calls their "social culture." A series of pictures by Herrmann Leon, the French animal painter, accompanies the article.

Doctor Leroy M. Yale, an angler of great experience, writes a brief article upon some of the best known "American Game Fishes."

Mr. Hamerton has chosen for this month's frontispiece "The Lighthouse," by Stanhope A. Forbes, A. R. A., an English artist of what is known as the Newlyn School—men who paint the out-door life of a Cornish fishing village.

Archibald Forbes, the veteran war correspondent, writes a remarkable short paper on "The Future of the Wounded in War."

William Henry Bishop's short serial of Monte Carlo life is concluded in this number with a striking situation. This installment of Mr. Cable's serial, "John March," complicates the plot of that dramatic story.

Mary Tappan Wright contributes a short story entitled "A Portion of the Tempest" that will furnish endless speculation as to the identity of the real heroine of the tale.

A large reproduction of Mr. W. Braybrooke Bayley's excellent genre photogram entitled "Monday Morning," is given in the *Buffalo Express* of June 9th. The publishing of these masterpieces of amateur work by the *Buffalo Express* in its Saturday illustrated edition, is a popular move and one to be commended, as it places

before our amateurs work that is of instructive value to them.

The *Engraver and Printer*, published monthly at Boston, Mass., is one of the handsomest and most interesting publications of its class. The May number is full of bright, instructive matter, and the illustrations, as usual, are most excellent.

From P. J. Carrol, Yazoo City, Miss. We have received some excellent views of life in the South, one entitled "Coons" showing a group of black residents, is very good.

A very handsome descriptive catalogue has just been issued by Messrs. J. G. Ramsey & Co. It is a complete list of photographic stock manufactured and imported by them. As an eminently reliable reference it will be found very convenient and all interested in photography should have a copy. It is sent free to prospective buyers on application.

OUR NOTICE BOARD.

You will greatly oblige us if, when writing those whose advertisements appear in our pages, you will kindly mention this journal. By so doing greater attention will be secured to your communications, and the journal will receive a good turn at your hands.

THE many users of "N.Y." Aristo Paper in Canada will be pleased to learn that, owing to the reduction in duty, the price has been reduced: Cabinets now being \$1.50 per gross.

THE Eastman Kodak Company's suit against Henry M. Reichenback and others to restrain them from using certain formulas which they had become possessed of while in the employ of the

Eastman Company, is decided in the Eastman Company's favor, the judgment being affirmed.

FROM the S. H. Smith Co., Ltd., of Toronto, we have received a sample jar of Higgins' Photo Mounter, and, after some severe tests, find it to be fully up to the claims of the manufacturers. Its texture is exceedingly smooth, being entirely free from lumps; will keep any length of time, and is indeed the best mountant we have ever used. A trial jar will undoubtedly result in your using it exclusively in the future.

Wm. A. Martel & Son have opened a Photographic Stock House at 361½ Yonge Street, this city, and are stocking a full line of fresh, new goods. They will make a feature of the popular Stanley Dry Plates and Landon's "O.K." Aristo Paper. A dark room for the use of amateurs is provided. Being in the same block as the Toronto Camera Club, the members will find it very handy.

Mr. H. F. Sharpe, late of Mulholland & Sharpe, has opened an office at 71 Bay Street, Toronto, under the firm name of H. F. Sharpe & Co. The new firm will carry a number of special lines for which they have secured the sole agency for Canada. They have been fortunate in securing a number of the best lines on the market as the following partial list will show: Anthony Electric Light Apparatus, Bradfish & Pierce Perfected Aristo Paper, Bausch & Lomb Optical Co., Besaw Grouper, Climax Cutter & Beveller, Eagle and Star Dry Plates, Prosch Shutters and Flash Lamps, Strauss' Marl, Williams' Flash Light Machine. The many years' experience

of Mr. Sharpe and his thorough knowledge of the Canadian trade, warrants us in predicting the success of the new firm.

Messrs. J. G. Ramsey & Co. have begun extensive alterations in their establishment, and expect to have, when completed, the most attractive and best arranged stock house in Canada.

From advanced proof sheet of the program of the St. Louis Convention, sent by that indefatigable worker, Secretary Rosch, we should judge that it will totally eclipse the World's Fair. They evidently intend to have the "Mid-way" with the "way" on both sides thrown in, and St. Louis will probably remember the 14th Convention of the P.A. of A. for some time after the tents have been folded. A brief (as could be) synopsis of the many events will be found in another column. Every one who can possibly get there should be on hand when the "trouble" begins—and stay late. The names on the Social Committee are an ample guarantee of a good time, while those of the Instructive Session Committee denotes that all the meeting will prove a great benefit from an instructive standpoint.

PERSONAL MENTION.

Messrs. Simpson Bros., of Yonge St., this city, have opened a very nicely fitted up branch on Queen St. West.

Of the CANADIAN PHOTOGRAPHIC JOURNAL, the editor of the *Reading Times*, a leading paper of Pennsylvania, speaks as follows in a late issue: "Among the welcome visitors to this office is the CANADIAN PHOTOGRAPHIC JOURNAL, published monthly

at Toronto in the interests of professional, amateur and the trade. The illustrations are always attractive, because they are well executed specimens of well selected subjects, and the articles are timely and instructive. In the March number there are reproduced some very charming poses from the studio of a leading artist in Toronto (Simpson Bros.). Each picture is full of "studies" of the graceful in posing, and one can secure a good many ideas from them as to the correct basis of artistic grouping."

Mr. G. Cramer, probably the most popular dry plate manufacturer in the country, celebrated his fifty-sixth birthday May 20th. His many friends, from New York to the Pacific coast, entered into a little conspiracy, and flooded him with congratulatory dispatches. Mr. Cramer occupies an envious position in the hearts of American and a great many Canadian photographers, a position he has earned by his big hearted way of treating them. It is said that he really considers the fraternity as a big family for which he is, in a way, responsible, and their interests are his special care. Long may he live to enjoy the fruits of his honest endeavors to aid the American photographer.

Professional photographers will please notice the classes for their special benefit that form a part of the second competition of this journal. Be sure to have a try for some of the prizes.

Mr. W. A. Taprell, late of Cincinnati, Ohio, has just returned to his *first love*, Canada. A number of years ago he left when "quite a small boy" the firm of Ewing and Cunningham, Montreal, to try his fortune in the West, intend-

ing to remain permanently in Chicago. Dame fortune, or rather the natural restlessness of his disposition, ordained otherwise, and during the ten years he has been away he has travelled over the northern and part of the southern states, always a photo stock salesman.—unnecessary to state he has thoroughly familiarized himself with all branches of the business, and in the near future he will visit the fraternity in the interests of the well-known and popular firm of F. A. Mulholland & Co.

Mr. J. A. C. Morrow, who has been with Mr. Cochran, of Hamilton, for the past five years, is about to open a gallery in that city.

BACKGROUNDS.

She sat before an easel, with her head tipped lightly, so,
A paint brush in her fingers, idly trailing to and fro.

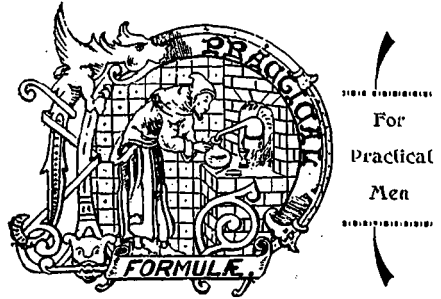
I stood quite close beside her, with a wildly beating heart,
And praised with reckless ardor her proficiency in art.

How sweet she was, and dainty! How I loved her! I declare,
It seemed to me no other girl could be one-half so fair,
As she sat there, leaning forward in the gracefulest of poses,
And deftly put the background in a plaque of yellow roses.

* * * * *

Ah, that was many years ago; dear girl, I love her still,
I love her smiles and dimples and admire the wondrous skill
Of her dainty, snowy fingers—I've been watching them to-night
Move to and fro above the work she's holding to the light,
And thinking of that other day, I doze a bit, perchance,
And she deftly puts the background into Jimmie's other "pants."

—Judge.



WRITING AND PRINTING BACKWARDS ON A NEGATIVE.

Mr. P. J. Carroll, a subscriber of Yazoo City, Mississippi, sends the following suggestion as to writing on negatives, which may prove useful to some :

"I have tried a good many ways of printing on a negative and I think the following is the best I have found yet, I think printing is easier and better than writing.

"Take a piece of note paper and print your name in large letters on it, then get a good sized mirror so as to have plenty of room, lay your negative on it, film side up, hold the paper in your hand so you can see the name in the mirror, you will observe it is backwards, get a smooth pen or small C. H. brush and use black India ink or jet black ink, make the letters exactly as you see them in the glass. Practice a little on it before you try it on your best negatives and you will find it works first rate."

The *British Journal of Photography* gives the following recipe for a cement which will be found useful in the laboratory, for it joins glass, wood, or leather equally well:—Dissolve gelatine by the aid of heat, (hard gelatine is the best for the purpose) in its own weight of acetic acid, and then add an

equal measure of alcohol and keep in a well-corked, wide-mouthed bottle. When cold this mixture will be gelatinous, and when required for use should be heated by placing the bottle containing it in a vessel of hot water. When the jelly is liquefied, the object to be joined should be smeared with as small a quantity as possible of the cement, quickly pressed together, and allowed to remain undisturbed for twenty-four hours. After this time the junction, if carefully made, will be remarkably strong.

COMING EVENTS.

The annual convention of the Photographic Association of Canada, at Toronto, Oct. 30th, and Nov. 1st and 2nd. A. M. Cunningham, Hamilton, President. E. Poole, St. Catharines, Secretary.

Annual convention of the Photographic Association of America, to be held at St. Louis, Mo., July 24th to 27th. Full particulars can be obtained from J. Ed. Rosch, St. Louis, Mo.

Photographic Convention of the United Kingdom. The annual meeting for 1894 will be held in Dublin during the week of July 9—16. Every effort is being made to insure its being the most successful ever held. The Hon. Secretary, F. P. Cembrano, June 10, Cambridge Gardens, Richmond, Surrey, will furnish any information desired.

The 30th annual exhibition of the Society of Great Britain, will be held in the gallery of the Royal Society of Painters in Water Colors, 52 Pall Mall St., London, E., from Sept. 24th to Nov. 14th. Exhibits must be in by

Sept. 12th, entry forms supplied by the assistant secretary, Mr. R. Child Bayley, 50 Great Russel St., London, W.C.

An international photographic exhibition will be held in Arnheim, Holland, July 14th to 29th next. Application form and program can be obtained from secretary. Two champion gold medals, besides other medals, diplomas, etc., will be awarded.

WE ALL KNOW HIM.

The following letter was a few days ago received by a firm from an amateur who had just bought a set of apparatus: "Gentlemen—The apparatus you sent was received all right. I regret, however, to state that a mistake has been made in the fitting up of the camera. The part where the screw of the tripod-stand fits into has been placed at the top instead of the bottom of the camera, and, of course, the view on the ground-glass appears upside down. I have sent it per rail, trusting you will kindly make the necessary alteration."

DAINTY PHOTOGRAPH FRAMES.

A frame for your photographs may be made as follows: Cut heavy cardboard in the shape of panels. Cut square openings in these panels through which your pictures may be seen, and cover the cardboard with a large piece of China silk. This may be cut from the centre of each opening toward each corner of the same, drawn to the back of the cardboard and securely pasted or glued down. The pictures may then be arranged, and lastly, a second piece of cardboard fastened on the back of the panel, covering the whole. Water-color paper may be substituted for the China silk.—June *Ladies' Home Journal*.



We wish to have this department as complete as possible, and invite Secretaries of Clubs to send us regular accounts of the monthly doings of their Clubs.—[Ed.]

THE TORONTO CAMERA CLUB.

PROF. W. H. ELLIS, M.D.	Hon. President.
A. W. CROIL,	President.
W. H. MOSS,	1st Vice-President.
E. M. LAKE.	Sec.-Treasurer.

No meetings are held during the summer months. The club rooms are open to members and some good portrait work is being done.

A few of the more energetic members have enjoyed some interesting outings and a lot of good pictures have resulted, which will make their appearance on the screen next winter.

President Croil who is now in England has been heard from and from reports is evidently making good use of the Eastman Roll Holder presented him by the club as he was leaving. He got a number of shots on the boat and when some days out, passed a ship of the same line, so close to her as to be able to get a few excellent shots at her. The members will be pleased to learn that the operation which Mr. Croil went to England to have performed is reported to have been perfectly successful. He expects to be able to leave for the sea-shore about July 10th, and to sail for home about the first of August.

Amateurs do not forget our second competition. Remember there are \$400 in prizes to be battled for.

SOCIETY OF AMATEUR PHOTOGRAPHERS OF NEW YORK.

The newly elected officers for the Society for 1891 are as follows: President, Robt. A. B. Dayton; Vice-President, Frank C. Elgar; Recording Secretary, Alfred P. Schoen; Corresponding Secretary, Thomas J. Burton; Treasurer, Camille C. Roumâge; Directors—Robt. L. Bracklow, Edward T. Birdsall, Louis T. Brush, Arthur E. Helmrich, Hugo S. Mack, John T. Nagle, M.D., Frank D. Skoel, M.D., Albert Stetson.

A vote of thanks was tendered the retiring officers, with special mention of the valuable services rendered unto the Society during the past four years by Mr. T. J. Burton as Recording Secretary, it being largely due to his exertions that the Society had prospered.

In a reply incorporated in his report Mr. Burton said: "In retiring from the office of Secretary I desire to express my thanks and appreciation to the members for the cordial support and courtesy extended to me during the four years in which I have filled that office. The office requires a peculiar tact, a "grin and bear it" disposition and an aptitude for work that becomes a serious burden, unless the "touch elbow" sentiment is freely extended to the incumbent. All of these qualities are possessed by my successor, and I bespeak for him your cordial support."

The Treasurer's report showed a very satisfactory state of the Club's affairs.

The reports of the Committee on the Progress of Science and Art are proving of great value to the Society as bringing to the attention of the members all that is going on in photography, and in stimulating them to undertake things outside of the ordinary everyday work. The late exhibition has more than paid all expenses. This is counted a good showing as the exhibition cost more than any previous one. The large number of tickets sold shows that the interest in photography is well kept up.

At a late meeting Mr. A. Moreno, of the Society and a prominent New York photographer, demonstrated his Pyro developer (account given in another column).

The Committee on Science and Art made further interesting reports and submitted for the consideration of the Society several instructive papers, among them that of "Toning Blue Prints," as given in THE CANADIAN PHOTOGRAPHIC JOURNAL by Mr. Buckwalter.

CALIFORNIA CAMERA CLUB.

A special meeting of the California Camera Club was held Tuesday, May 29th. The resignation of Mr. Geo. W. Reed, for the past two years treasurer of the Club, was received and accepted with great regret. Dr. E. G. Eisen was unanimously elected his successor.

A set of slides from the London Lantern Society was shown. They were greatly enjoyed by the members present, a series by Mr. A. Captain being especially admired.

The regular demonstrations of the club will begin on July 1st, and will then be given during the summer, fall, and winter, at intervals of two weeks. Every member of the club is interested in the series, and a large attendance at all of the lectures is assured. The coming first exhibition will overshadow anything of the kind ever seen on the Coast. It is expected to equal some of those which have attracted attention and received contributions because of their international character. The exhibition will be artistic in the highest sense of the word.

It has been customary for the Camera Club to give the members a treat each year in the way of an outing or two, the Club paying part of the expenses.

This year the Outing Committee selected a new section for the trip (Wednesday, Decoration Day, May 30th), one that is not visited as much as nearer points. And it afforded a pleasant outing, and some fine pictures.

The trip was to Redwood City, where the Club provided conveyances for the party for a beautiful ride out into the country.

At noon time, a cool spot was selected and lunches enjoyed.

Plate exposing was the order of the day.

After lunch the ride was continued, visiting Stanford University and finished at Mayfield, when the train for the city was taken.

All were requested to bring their lunch, and the Club furnished some liquid refreshments.

THE PHOTOGRAPHIC SOCIETY OF JAPAN.

The Annual Meeting of the above mentioned Society was held at the Shiba Koyokwan, on May 20th, Dr. E. Divers, F.R.S., in the chair.

The first business was the election of officers, and the following changes and additions were made:

Mr. Kajima Seibei resigned the treasurership, and was elected a Vice-President.

Dr. E. Baelz was elected a Vice-President.

Mr. Y. Ishizu was elected Treasurer.

Mr. K. Ogura was elected a member of the Committee.

The remaining officers for the past year were all re-elected.

The Secretaries' report was not read, on account of the absence of Dr. Augustus Wood, but Messrs. Y. Ishikawa and W. K. Burton gave the general sense of it. The report is as follows:

ANNUAL REPORT OF THE PHOTOGRAPHIC SOCIETY MAY 24TH.

Your Secretaries have to report a healthy growth of the Society. Regular monthly meetings have been

held in the rooms of the Geographical Society of Japan in Tokyo, and in Yokohama, and in every case results of investigations have been exhibited and new theories in photography have been brought forward which have largely contributed to the advancement of our science in Japan. Many members, both Japanese and foreign, have brought before the meetings results of new investigations in the photographic art, and have incited others to further investigations. It is worthy of remark that the Japanese members have especially distinguished themselves by new and striking investigations. In May, 1893, the Society held an exhibition in Uyeno Park of pictures loaned from England, and prizes were awarded by a jury of Japanese artists. For the success of this exhibition the society was much indebted to the efforts of three of its members, Messrs. Kajima, Hornel, and Henry. The exhibition was continued for a period in the Public Hall at Yokohama. Since our last report there has been a large addition to the membership of the society. It has been our deepest misfortune that one member has left us, one who often presided over our meetings, one whom we all loved and whose loss we deeply regret, Mr. Edmund R. Holmes. We will not soon forget his sympathy for our efforts, his fine manliness, and his genial fellowship.

On the whole, the year marks a decided advance in our Society, in a closer union of the different members and a more exact investigation of photographic phenomena.

The report of the Treasurer was read by Mr. A. J. Hare. The report showed the Society to be in a flourishing condition.

Mr. W. K. Burton showed the results of work with the newest form of Dallmeyer's tele-photographic lens.

The business meeting was followed by a dinner partaken of by a large number of members and their friends.

OUR SECOND COMPETITION.

\$400 IN PRIZES

The second competition, conducted under the auspices of the CANADIAN PHOTOGRAPHIC JOURNAL, with the valued co-operation of the following leading manufacturers: The Eastman Kodak Co., The Rochester Optical Co., The Gundlach Optical Co., The Cramer Dry Plate Works, The Bausch & Lomb Optical Co., The Prosch Mfg. Co., The Manhattan Optical Co., Mr. John Carbutt, The Stanley Dry Plate Co.

The prizes offered represent the latest achievements of the leading manufacturers of the day, and should make this competition one of the most interesting ever held in the photographic world.

Read the rules carefully, and remember that each entry must be accompanied by a coupon, which will be printed each month.

Judges will be announced later. This competition will close July 31st. "*Are you in it.*"

LANDSCAPES.

(With or without figures.)

CLASS A (5x7 or larger)—best set of three, 1st Prize: Bausch & Lomb 6½ x 8½ Rapid Universal Lens (a lens with a national reputation). 2nd Prize: Bausch & Lomb Diaphragm Shutter, the handsomest shutter made. 3rd Prize: One year's subscription to THE CANADIAN PHOTOGRAPHIC JOURNAL.

CLASS B (under 5 x 7)—1st Prize: 10 dozen "Stanley" Plates. 2nd Prize: 6 dozen "Stanley" Plates. 3rd Prize: 4 dozen "Stanley" Plates.

This will be the new "50 time" Stanley. The quality and speed of which is unsurpassed.

MARINES.

CLASS C (5x7 or larger)—1st Prize: Prosch Columbian Triplex Shutter, in aluminum, a great shutter capable of great work. 2nd Prize: Prosch Storage Flash Lamp, unequalled for flash-light work. 3rd Prize: One year's subscription to THE CANADIAN PHOTOGRAPHIC JOURNAL.

CLASS D (under 5x7)—1st Prize: Manhattan Optical Co.'s "Folding Night Hawk" (the latest addition to the "folding" class and a good one). 2nd Prize: Manhattan Optical Co.'s "Ordinary Night Hawk" (always ready for work).

GENRE PICTURES.

CLASS E (best set of three, any size)—1st Prize: Rochester Optical Co.'s Folding Premo Camera (a dainty camera for hand or tripod, elegantly made, and capable of the finest work). 2nd Prize: Rochester Optical Co.'s Premier (one of the best cameras of its class). 3rd Prize: One year's subscription to THE CANADIAN PHOTOGRAPHIC JOURNAL.

GROUPS.

CLASS F (best set of three, any size)—1st Prize: Gundlach Optical Co.'s 5x8 Rapid Rectographic Lens (a very high grade lens, having 3 different foci). 2nd Prize: (to be announced). 3rd Prize: One year's subscription to THE CANADIAN PHOTOGRAPHIC JOURNAL.

PORTRAITS.

CLASS G (best three poses showing instantaneous work on the Lightning Brand Cramer Plates, any size)—1st Prize: Two-thirds of case of Cramer Plates (Lightning Brand). 2nd Prize: One-third of case of Cramer Plates (Lightning Brand).

CLASS H (best exhibit of three photographs, any size, made on Cramer Isochromatic Plates—demonstrating, by comparison with three photographs of same subjects on ordinary plates, the superiority of Isochromatic Dry Plates for certain classes of work)—1st Prize: Two-thirds of case of Cramer Isochromatic Plates. 2nd Prize: One-third of case of Cramer Isochromatic Plates.

CLASS I (best exhibit of one portrait photograph, any size, showing most points in posing, lighting and use of harmonious background, out of a possible 30 points)—1st Prize: 8 dozen Carbutt Orthochromatic Cabinet Plates, sens. 27. 2nd Prize: 4 dozen Carbutt Orthochromatic Cabinet Plates, sens. 27. 3rd Prize: One year's subscription to THE CANADIAN PHOTOGRAPHIC JOURNAL.

ENLARGEMENTS.

CLASS J best enlargement—1st Prize: 8 dozen Carbutt 6½ x 8½ Orthochromatic Landscape Plates, sens. 23. 2nd Prize: 4 dozen Carbutt 6½ x 8½ Orthochromatic Landscape Plates, sens. 23.

PRETTY CHILDREN, GRACEFULLY POSED.

CLASS K (best set of three, any size)—1st Prize: 10 dozen Stanley Plates. 2nd Prize: 6 dozen Stanley Plates. 3rd Prize: 4 dozen Stanley Plates. (The popular dry plates manufactured by the Stanley Dry Plate Co., of Montreal.)

LANTERN SLIDES.

(Three slides in each class to constitute a set.)

LANDSCAPE.

CLASS L—1st Prize: 7 dozen Carbutt Lantern Plates. 2nd Prize: 5 dozen Carbutt Lantern Plates.

MARINE.

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

ANIMALS.

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

UNCLE WILLIAM'S PICTURE.

Uncle William, last July,
Had his picture took,
"Have it done, of course," says I
"Just the way you look?"
(All dressed up, he was, for the
Barbecue and Jubilee
The Old Settler's helt.) So he—
Last he had it took.

Lide she'd coaxed and begged and plead,
Since her mother went ;
But he'd cough and shake his head
At all argyment ;
Mebby clear his throat and say,
"What's *my* likeness 'mount to, hey,
Now with mother gone away
From us, like she went ?"

But we projick'd round, tell we
Got it figgered down
How we'd get him, Lide and me,
Driving into town ;
Bragged how well he looked and fleshed
Up around the face, and freshed
With the morning air ; and breshed
His coat-collar down.

All so providential ! Why,
Now he's dead and gone,
Picture 'pears so lifelike I
Want to start him on
Them old tales he ust to tell
And old talks, so sociable,
And old songs he sung so well
'Fore his voice was gone !

Face is sad to Lide, and they's
Sorrow in the eyes—
Kisses it sometimes, and lays
It away and cries,
I smooth down her hair, and 'low
He is happy, anyhow—
Bein' there with mother now—
Smile and wipe my eyes.

—James Whitcomb Riley, in *Century*.

ANSWERS TO CORRESPONDENTS.

Arrangements have been made with a photographic expert of acknowledged ability, whereby our readers may have the benefit of his experience, through this column, absolutely free of charge. Queries must be received by the first of the month to ensure their appearance in the current issue.

XAM.—1. To prevent curling when dry, Blair advises to soak the films, after washing thoroughly after fixing, in a soaking solution for twenty minutes, composed of alcohol 4 oz., water 16 oz., glycerine ½ oz.: then pin up by the corners to dry without rinsing. 2. The price of the Ross Divided Hand Camera, size 4 x 5 is about \$105. It is a very high grade outfit. We believe a gentleman in Guelph has one. 3. Try a grain of metal to the ounce of Hydroquinone developer you are using. Its results in snap shot work is surprising.

SANDY.—You omitted to state what developer you used. Have written you fully regarding your other trouble. Always glad to help you.

L.S.T.—Much obliged for your kind remarks. Mr. Buckwalter's article in this issue should prove of assistance to you.

OTTAWA.—1. The outfit you mention would cost you about \$62, complete. 2. The agents for the Williams flashlight apparatus are E. & H. T. Anthony & Co, 591 Broadway, New York: their Canadian agents are H. F. Sharpe & Co., Toronto. We should consider it just what you want for the work you mention.

N. C. & Co.—The Dorien Plating Co., Toronto, will replat your roller.

A READER.—Rays of light always pass in a straight line. Thus the ray of light passing from the top of a tree or church steeple through your lens to the focusing screen will be found to strike it at the bottom, while those rays passing from an object at the roots of the tree will pass on a straight line through the lens and strike the top of the screen, thus showing the image upside down.

R. S. B.—For Eagle paper use

Chloride of Gold.....	1 grain
Acetate of Soda.....	30 grains
Water.....	8 oz.

Let stand 24 hours before using

or—

Chloride of Gold.....	1 grain
Bicarbonate Soda.....	4 grains
Water.....	8 oz.

This can be used at once

CERTIFICATES OF PROFICIENCY.

RULE 1.—Persons desirous of gaining our certificates of proficiency in any of the following branches, must send in not less than three mounted prints of any size (except where otherwise stated) and in any process.

RULE 2.—Full name and address of sender must be legibly written on the back of each photograph.

RULE 3.—Prints may be sent at any time, by any one, whether a subscriber to the *JOURNAL* or not.

RULE 4.—Anyone guilty of taking certificates for work that is not their own will be prosecuted for obtaining such certificates under false pretences.

RULE 5.—Certificates will be sent out, and the winners' names published in this *JOURNAL*, each month

RULE 6.—No class distinction as to amateur or professional. Hereafter such distinction will not be made in our competitions.

RULE 7.—Winners of a third or second grade certificate are not barred from winning a first grade in a later examination.

RULE 8.—The subjects shall be as under :

RETOUCHING. Heads, cabinet size only, mounted on regular size cabinet cards. Three prints from different negatives before, and after, retouching.

POSING. Three mounted prints of single figure and three of groups, any size. The ease of pose, and gracefulness of the figures will be chiefly considered.

PRINTING. Competitors in the Portrait Class must send in at least three mounted plain prints, and six vignettes, from one negative—any size. Competitors on the Landscape printer's class must submit at least three mounted prints off each of three negatives—any size. Equality of prints will be the chief consideration. Any of the following processes may be adopted: Platinotype, bromide, collodio-chloride, gelatino-chloride, carbon, or albumen. Each set of prints must be made in one process only.

LIGHTING. Three portraits, any size, either head and bust, three-quarter figure or full length.

RULE 9.—These rules may be amended from time to time if considered necessary.

RULE 10.—The decision of the judges shall be final, and all photographs will become the property of *THE CANADIAN PHOTOGRAPHIC JOURNAL*.