



PHOTO BY MURRAY & SON.

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Our First Year.

 WITH this number ends the first year of THE CANADIAN PHOTOGRAPHIC JOURNAL. It has been a success from the start, and has proved that our predictions and those of our many friends, that the photographers of Canada would support a good home journal, were well founded. We have tried to make each succeeding issue better than the one before. How well we have succeeded we leave for our readers to judge. We shall continue in our efforts to make THE JOURNAL a credit to the profession, and have already arranged with several good writers for next year, who will contribute from time to time interesting

articles on subjects of general interest. The many friends Mr. John Clarke has made through his series of interesting articles in THE JOURNAL, will, we are sure, be glad to hear that he has kindly consented to contribute a further series of articles. We wish to tender our thanks to those who have aided in making THE JOURNAL a success, both by their help in a literary way and in the very substantial way of a paid-up subscription. It is gratifying to us to be able to state that out of the several hundred who at first took a trial six months, all but *two* renewed for the year, while of the yearly subscriptions a good number have already renewed, with every mail bringing more. We hope those who have not already sent us their renewal will kindly do so at once if their subscription runs out with our year. Don't miss a number. Send your renewal or start your subscription at once,

Trimming.

IN response to the editor's request to write a practical article, I have selected the above subject, incited thereto by the appearance of the "natural rock bridge," as the illustration in the December number of THE CANADIAN PHOTOGRAPHIC JOURNAL.

By "trimming," I do not mean simply the orthodox removal of the rough edges and the squaring of the print, but the heroic application of the scissors for the removal of every portion that will improve the composition and appearance of what is left. While it is true that every true artist is a law unto himself, it is equally true that there are certain canons or laws that cannot be disregarded without injury to the composition. Amongst those, the more important are (a) the necessity for a suitable foreground, in which something shall lead the eye to the *motif* of the picture; (b) concentration, which means that there must be one central object or group of objects to which the rest of the composition shall be subservient; and that that point of interest must be in one or other of the strong points of the picture, or, in other words, never in the weak parts; by weak parts of the picture are understood those that would be cut by straight lines drawn in the middle from top to bottom, and from side to side, the strongest points being those a little to the right or left of the lower perpendicular, and the next in strength those a little to the right and left of the upper perpendicular; (c) the vanishing point, or horizon line, should also be placed on one or other of the strongest points, that is, as near as may be on a level with the eye at the point from which the picture was taken. In landscapes this may be, under certain conditions, placed on the less strong points,

above the horizontal line, but in marine work never, as it gives to the water the appearance of an inclined plane, with ships sailing up or down hill.

To the artist of the brush it is an easy matter to observe those canons in his composition, but to him of the camera it is often difficult. He may select the picture with the unerring instinct of a trained seer, but in trying to get the object of interest in a strong point, finds an ugly object in an undesirable place, or from the only available point of view, not only gets all he wants, but much that he would be much better without. This latter fault is at the present time more general than in former days, in consequence of the more general employment of short focus lenses, a very common practice being to use a lens not longer than the base line of the picture, instead of one twice that length, as was the common thing then.

The result is, that in looking over an average collection of landscape photographs, no matter by whom, as the professional is as great a sinner as the amateur, not one in ten will be found to possess the true pictorial qualities which depend on the observance of those canons; while, at the same time, there may not be one to which they could not have been given by a proper application of the scissors.

The average photographer, guided by circumstances, adopts a plate of a certain size, selects his pictures to the best of his ability, and trims them as close as possible to the white margin left by the plate holder; and when showing them to his friends, apologizes for this tree, that unseemingly obstruction, or any other objectionable feature, altogether oblivious to the fact that a snip with the scissors would have made a picture that needed no apology.

As an object-lesson on this subject, let my readers examine the "natural rock bridge" already mentioned. It is a beautiful print from a good negative, and an excellent rendering of a natural object, but nothing more. It is not a picture, although by a little trimming it might have been made one. It wants the first element of pictorial effect—a suitable foreground, with something to lead the eye to the *motif*. If now, they will, with a strip of paper, cover up the blank space at the bottom to the extent of an inch and a quarter, so that the lower part, that in shade, of the rock on the left shall be the commencement of the foreground, they will see that the topographical photograph at once becomes a pictorial representation. But, while, in this case, the mere cutting off of the objectionable vacant foreground would

have been a decided improvement, a still finer effect would have been got by increasing the height of the sky by the amount cut from the foreground, as thereby the horizon line would have been lowered to where it should be—a little below the middle of the picture.

But, perhaps, a still more striking example of the advantages of heroic trimming will be found in the half-tone

engravings that accompany this article. "Narrows" are roads cut into steep banks, generally overhanging rivers, and running parallel thereto. The particular narrows represented are winding in their ways, and for other reasons there is generally only one point from which any particular view can be taken. It was so in this case, and I was fairly

well satisfied with the composition as it appeared on the focussing screen; but when the time for mounting came, I saw that there was much room for improvement. The left bank, beautiful in its clothing of ferns and flowers, is so massive as to attract and keep the eye from the central object, the disappearing carriage, and produce an impression of lop-sidedness, instead of the intended repose. But, turning to the print, as, in my opinion, judiciously trimmed, the



NATURAL ROCK BRIDGE.

motif is at once felt, and assumes its proper importance.

I need hardly say that the scissors are not to be used without careful consideration and study; the snipper must have a reason for the faith that is in him. It will be noticed, for sample, that in the pictorial part of the untrimmed print there are three tree stems on each side of the road, in the



middle distance. Now "balance" is an essential quality in a picture, but never the balance of equality, either in mass or number, and so the third tree on the left is purposely excluded, very much to the benefit of the remaining composition.

The outcome of the whole matter is simply this, the photographer should follow the example of the painter, but in an exactly opposite way. The painter selects his canvas and composes his picture to suit it, the photographer should cut his paper to suit his composition, and cut it altogether irrespective of its original size. Although an 8 x 10 print may have to be cut down to 5 x 4, a small picture is infinitely better than a large photograph.

JOHN CLARKE.



Our Illustrations.

Our frontispiece this month is the work of Murray & Son, of Brockville. This firm carried off a number of the larger prizes at the late convention of the P. A. C., and also took first prize at the Toronto Industrial Fair. They enjoy a wide and well-deserved reputation in their locality.

They have a nicely arranged gallery, and keep thoroughly up to the times in all matters pertaining to the art. Messrs. Murray & Son give considerable attention to view work, and have probably the finest set of negatives of the Thousand Islands and the St. Lawrence river in existence. A letter from these gentlemen in another column will be found of interest.

The half-tone of the old church—said to be the oldest church in Canada, dating

back some hundred odd years—is a further example of the excellent work of the Elliott Illustrating Co., of this city.

Lantern Slides of Life and Character.

To the Editor of THE JOURNAL :

SIR,—I am desirous of obtaining studies of life and character in all parts of the world, and although I know it is a tall order, yet I venture to utilize your columns (with your kind permission) to make known my yearning desire. First, however, I don't want something for nothing, but for every slide sent me, an equivalent will be given. My offer is to give slide for slide. Any of your readers who may be in possession of hand-camera studies of street life, native characters or scenes, which will illustrate the life of the particular country, I should be glad to hear from.

I will exchange any number (not exceeding eighteen) slides of English street life and character for a corresponding number from a foreign or colonial fellow-worker.

Although hand-camera shots would be preferred as giving better renderings of life, yet I by no means wish the series thus limited. My object is to form a set of slides of an interesting and instructive nature, which will be ready for use by next season.

I should be glad to hear from anyone in this country as well, who may possess suitable slides taken by them on a holiday trip aboard.

WALTER. D. WELFORD

47 Hagley Road, Birmingham, Eng.

Showing Negatives a Bad Policy.

To the Editor of THE JOURNAL :

SIR,—Have you a stray corner in the columns of your journal—or, may I say

our journal? being a Canadian photographer myself—for a few remarks from a lady who has been actively engaged in photography for, well, say, a number of years past both in galleries run by photographers of the male persuasion and in one which I have been trying to run, with considerably *freely* given advice by the aforesaid P.'s of the M. P. What I want to relieve myself of, at the expense, perhaps, of your readers, relates to my long-cherished dislike to the practice, still in vogue with a good many photographers, of showing the newly taken negative to the—I was nearly saying victim, but will change my mind (a woman's privilege) and say, instead, to the party whose features have just been immortalized. But really, this to me has all ways seemed a senseless thing to do—that is, to make a practice of doing—for there are in this, as in most things, exceptions to the rule, and if the sitter is just leaving for a distant journey, or is in too *great* a hurry to wait for a proof, or has a premonition that he is about to drop dead, why, then his wish to *try* to judge by the negatives taken as to which he would prefer, must, I suppose, be gratified. But in ordinary work, to my mind, made up after personal observation of the probable *results*, it should not be done. To cite an instance of the results, I was in the gallery of a friend in a neighboring town lately; and I had just begun speaking to him on the subject of my visit, when a couple of ladies entered. One sat for some pictures and two negatives were made. The ladies were told to "wait a moment," and after development one negative was trotted out for inspection the other passed to oblivion with the explanation that the glass had a flaw in it, which *might* have been so. Well, it was just as I expect-

ed. The lady who did *not* sit says, immediately upon seeing it, "Oh, Louise, you look just like a nigger, and what horrid spots on your face! Surely your mouth can't look *like that?*" Louise cast a look of mingled reproach and indignation upon Mr. Photographer, who, in a semi-crushed way, was unconsciously endeavoring to put some of the drops of reddish hue which fell from the source of trouble into his vest pocket as he tried to explain how finely it would finish up, that the retouching would, etc., and cut him short, very short, in fact, by saying as she left that she really didn't think it was at all like her, and that she would sit again—sometime. I won't put down in black and white what I heard from the dark room. It wasn't *nice*. Now, this man deliberately and considerably injured his business, for she was a lady of note in the community, and, for a wonder, perhaps, in these days of "amateurs in most every family," did not understand photography a little bit. I don't think there is one person in fifty who pose under my skylight who would understand a negative if shown them. Why, then, should they be forced into the mysteries of the trade, or be asked to pass judgment on something they know nothing about? To do so, I found generally resulted in one of two things: either they repudiated the image on the plate, and myself, entirely, or I had to make, or *pretend* to make, other negatives of them, which I did not show them. It did not take me long to resolve never to show another negative, unless absolute necessity required it. As I grew older in the business I even went a step further, and concluded (in case of my higher priced work) to never show a proof, except with rare faces, without having had the rough edges, so to speak, of the negative or

negatives taken off with the retouching pencil, and I find it pays. Regarding retouching, I wonder how many of the readers of your most excellent journal use a magnifying glass in their retouching. I have for some time, and I am sure that any who will attach an ordinary reading-glass to their retouching desk, at the proper distance from the negative for their eyes, leaving it free to move back and forth, and will give it a week's trial, they will be astonished at the way it lessens labor, and at the probable improvement in their work. L. M.

Kodaks at the World's Fair.

THERE has been an impression abroad that in the admission of hand cameras to the World's Fair grounds there was to be a discrimination in favor of the glass plate camera as against the film camera. The following letter from Official Photographer Arnold to Mr. Geo. Eastman settles the question conclusively, and shows that the kodaker's two dollar bill is just as good as any other man's:

Office of
D. H. BURNHAM, Director of Works,
World's Columbian Exposition.
JACKSON PARK,
CHICAGO, Ill., Dec. 16, 1892.

MR. GEO. EASTMAN,
Rochester, N. Y.

DEAR SIR,—Your favor of 13th received. In answer would say, there will be no discrimination whatever; every man may use films or plates as he may select.

Very sincerely,
C. D. ARNOLD.

That the "kodak fiend" will have a decided advantage over the "fiend" with a glass plate camera, or even over the one using cut films, is quite evident. There are to be no dark rooms on the grounds for the use of amateurs, and to carry more than a dozen glass plates

*Half-Tone.*

ST. MARK'S CHURCH, NIAGARA.

Elliott Illustrating Co.

with the necessary plate holders about all day will be quite out of the question, even with the most enthusiastic photographer. On the other hand, the kodaker with his roll of film weighing but a few ounces will be able to make 100 exposures for his investment of two dollars, getting from five to ten times as much for his money as his brother with the glass plates.

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Where Will It Stop?

To the Editor of THE JOURNAL.

SIR,—It was with pleasure that I read in the November issue of your journal the advice of Mr. Clarke, and emphasize his concluding note of not letting a picture go out of the establishment that was not satisfactory. Too much of this class of work is sent

out by photographers calling themselves professionals. In my early amateur days of photography I used to take my negatives to photographers to get prints made, and if a high building and not taken quite rectilinear, would be mounted cut with one side parallel to the perpendicular line nearest it, and the other side would be oblique, instead of equalizing each side and making it look to the best advantage.

In this city of Toronto I have had prints made from my negatives by professionals, toned to a cold color, that I have had to do over again myself, showing lack of artistic feeling, and judgment in mounting pictures. The trouble with photographers (from my point of view), especially country photographers, is that they do not utilize their spare time making experiments

(even to making their own dry plates), reading up their journals, and other literature relating to their profession, and thus keeping up with this progressive age in which we live.

Why, see how photography in the last twenty years has taken the place of professions that used to be lucrative. Take for instance, the following :

Photographing on wood for the engraver has done away with the draughtsman, especially on portraits. I knew a portrait draughtsman on wood who made \$50 a week, who had to turn his talent another way to make a living. I had to draw portraits on wood myself fifteen years ago, and found it a great advantage when I could get them photographed on to the block for \$2 each.

Photo lithography has taken the place of the stone engraver, when reproduction of a good copy on stone is required for lithographic printing.

Photo zinc etching is now taking the place of the wood engraver, both in newspaper cuts and fine book illustrations, till wood engraving will soon be a thing of the past. Mechanical wood engravers say it will not take the place of their work. I thought so, too, a few years ago ; but they will be left out in the cold, if they do not turn their attention to the new methods of making illustrations. Compare the results of the Ives process cut in the "Year Book of Photography, 1884," and the year books of the present day, and see the results, especially in American work, either pictorial or mechanical, and the improvement is astonishing. Even lithographers, steel and copper plate engravers are complaining of the inroads made in their businesses by the process engraver.

Another branch of business is now suffering—that is the vignette engraver

for note heads, views, etc., on account of being done in half-tone and line on copper so much cheaper than can be produced by hand labor ; showing there is still plenty of chance for photography to continue on. The question is, Where will it stop?

T. W. ELLIOTT.

Difference of Opinion.

To the Editor of THE JOURNAL.

SIR,—From recent enquiries made, I find that fully two-thirds of the users of photographic printing papers in Canada have adopted Aristotype paper, while a good many are adding considerably to their income by the additional use of platinotype. Why the numbers of the latter class are not more numerous is a mystery, only solved by the fact that no effort is seemingly made to push platinotype in Canada. Regarding Aristotype paper, it is curious to note the different opinions of photographers on the various brands now manufactured. As a single illustration of this, I give the following :

A few days past I had occasion to visit two towns of some size, containing three photographers, all of considerable ability. In course of conversation with the first of the three, I happened to ask him what paper he used. "Oh," said he, "I use A's paper. I have tried all the others and they are not 'in it' at all. It is a wonder to me how they find a market for such vile stuff. Now with A's paper I can get anything I want," etc.

An hour later number two, in response to a similar question, was explaining the favorable points of B's paper and wondering how people could continue to drive away customers by using some of the Aristos now being made, especially A's.

A day later the other, in replying to the same question, allowed that A, B and C's papers were *fair*, but said that there was really only *one* paper that could be relied on, and that was D's.

Now these three men were turning out what I called good work, and each one using paper that the others designated as stuff. I suppose it's a good thing for the makers of the many papers, plates, developers, etc., that "such things be," else how would they all live? In fact, do we not all owe our bread and butter to this same difference of opinion?

A TRAVELLER.

Murray & Son on "Omega" Paper.
To the Editor of THE JOURNAL.

SIR,—Judging from the remarks I have received in regard to my "Omega" prints at the last convention, I thought that a few of my ideas about gelatine printing would be of some help to your readers.

As I told you when you were in my place, I thought that I was the first to try gelatine paper in Canada, and that through changing from time to time I think that I have run against all of the snags possible. I have tried nearly all of the papers and the different baths, and have settled upon what I am now using as the best suited to my work, giving the most satisfactory results. Of course, I know that my methods may not be acceptable to all in producing the same results in other hands. I can only say what my method is, and that I have been working this satisfactorily for over a year. There is a cause and effect for everything, and in my experiments I have always tried to study out the reason of my failures. I am now using the combine bath. I find that the "Omega" will give me

the better whites than any other paper manufactured. The fact that I can use the combine bath is a great help and saving of labor. It is exceedingly simple, taking but very little gold, and always works. I make up three days before using, so as to allow it to thoroughly settle, the following: No. 1—Water, 80 oz.; hypo, 8 oz.; powdered borax, $1\frac{1}{2}$ oz.; powdered alum, 4 oz. No. 2—160 grains of nitrate of lead; 8 oz. of water. The hypo should be thoroughly dissolved before putting in the alum. I make my gold out of a two dollar and a half piece, flattened and cut into small pieces. Dissolve this with $\frac{1}{4}$ oz. muriatic acid to one of nitric acid, diluting this with 48 oz. of water. To tone 150 prints, take 25 oz. of No. 1, $\frac{1}{2}$ oz. of No. 2 and 1 oz. of gold, toning from 12 to 15 minutes.

When I find that the bath is working slowly, I add more gold with sufficient quantity of borax to neutralize the acid which is in the gold solution. When they are toned take them out of the solution, putting them into a dish of strong salt water, using about a table spoonful to a quart of water.

Care should be taken to keep the prints moving, so as to wash off the toning solution as soon as possible after taking out of the bath. I find it better in warm weather to use ice in the bath and also for the salt bath. I am now in a position where the ice costs me hardly anything and find it to be an advantage, but no doubt if medium cool water is used it will answer the same purpose.

I wash three or four hours and mount, using blotting paper to rub down. I have heard a number of complaints in regard to gelatine paper sticking when it is mounted, but it has never troubled me when using this brand. Burnish them when they are dry. Before doing

so, however, rub each print with a solution of alcohol and a small quantity of Castile soap. I find that in gelatine prints there is a slight tint in the high lights, caused by the coloring matter in the gelatine. This I do not object to, as a good many of my customers like the effect this produces.

Yours truly,

MURRAY & SON.

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Backgrounds: Their Use and Abuse.

SCENE.—Upper room, entire size of the building corner King and Church, containing what seems to be large pictures looking very wintry, some running out on to the floor, enough to cause one to shudder, were it not for the large Globe heater close by. On the other side pictures of drawing rooms and pictures which look like effective attempts to paint fairy-land dreams. At the far end what appears to be portable scaffolding, with a very handsome looking elderly man working vigorously, as if in the frenzy of distemper, with a brush almost the size of a patent streetsweeper. Another and younger man, not nearly as good looking, drawing what appears to be profound geometrical problems on the floor.

(A knock at the door.)

"Come in!"

"Well, Mr. Campbell, how are you to-day?"

"Oh, just about right, with no reason to complain. Meanwhile, light your pipe and take a seat near the stove, as I'll be through in a minute or two, and we can then discuss the subject upon which I live, move, and have a being; or, as Lindley Murray has it, 'being, doing, and suffering.' If there is any suffering, I find it best to clench it tightly under a good stiff upper lip. But, now that I have got through, it's mighty hard work painting in distemper, let me tell you."

"Why so?"

"Oh, for many reasons, a few of which I shall explain. An artist in oil can

easily develop his ideal as his picture progresses, whereas we, working in distemper, must have our ideal realized rapidly, and all but finished before the canvases dry. A certain amount of work must necessarily be done afterwards, but the less the better, to avoid incongruity and harshness, which in photography is all but unpardonable. But excuse my prolixity, and let me ask you have you digested what I told you last month?"

"I guess so. First you told me that a background was to set off 'the human form divine.' Secondly, the kind of background to select, with not too much of the *tol-de-rol* about it."

"Quite so! and—"

"Thirdly, that it required a certain amount of genius to characterize the subject or sitter by the surroundings. Fourthly and lastly, that, as it was my intention to join the profession, you said that you might give me some good advice upon the subject."

"Ah, yes, quite so."

(Whispers to his assistant at the problems—

"That's a very sensible young man. You would do well to follow his example.")

"But, if you recollect, there was something else I mentioned, of which you have taken no notice."

"Now, what could that be?"

"Why, the money, to be sure, which was to accompany the genius!"

"Oh, by-the-by! now that you speak of it, I do remember."

"Well, it's almost a crime to forget it; in fact, your nearest and dearest will scowl at you if you forget it. On the other hand,

'Oh, what a fine thing is a shilling or twa,
It makes an auld freen put on a new face.
Oh, what a fine thing is a shilling or twa.'

"I trust that you will not think me sordid or greedy, but when I find the money is all there, I could discuss backgrounds cheerfully until 'four

o'clock in the morning.' However, as it is not my intention to stay quite so long, we shall deal with the matter graphically, and take up our subject clause by clause in the order aforementioned. To set off the figure or group to the best possible advantage is the aim of every intelligent photographer. To accomplish this, some kind of a background is necessary, if it is only a head and shoulder ground, which if I mistake not, will almost be discarded in a short time, as the upper classes demand a higher style of art.'

"Dear me, is that a fact, but why?"

"Simply because it has been done to death by bromide enlargements, which look mean and sickly if not handled dexterously by an expert. Then, again, look at the number of pedlars going around from door to door, sent out by third-rate men, with effigies or crayon portraits, so called, at so much apiece, the frame and glass being the only parts having a face value."

"How can you account for that sort of thing?"

"Because any, or I might say every, respectable profession is overdone, and the third-rate has to exist as well as the first-rate, though not in the same locality, nor yet in the same style. You might hardly credit it were I to tell you that, while on a trip in the States last summer, I saw a number of photographers who advertised themselves as willing to furnish you with a dozen cabinet head and shoulder photos, with a life-sized crayon portrait thrown in, at a price which would cause our first-rate men to frown."

"You don't say so!"

"It's a fact; but now we shall deal briefly with the three-quarter figure, which requires a better class of operator."

"How so?"

"Because more of the figure is exposed to criticism, and this style requires a clouded ground or a ground having effects of light and shade skilfully painted in, so as to give almost any effect desired by the operator. Do you follow me?"

"Oh, yes, I understand; go ahead."

"Well, I might remark that if the photographer has neither of these kind of backgrounds at his disposal, it can be done after a fashion upon an ordinary interior or exterior 8x10 background, by vignetting the figure upon it."

"Yes, I know what that means. It means an ornamental picture."

"Quite so; but in photography I should be inclined to consider that as a potential definition."

"Well, then, why are photographers so fond of vignetting their pictures?"

"My dear fellow, you have put to me a question which would puzzle many a grey-headed photographer who would feel mightily indignant if such a question were put to him, for ten chances to one he could not answer you correctly. Do you remember me describing to you last month that a background having no breadth and too much detail was apt to detract from the figure?"

"I do."

"Well, from what I said then, you may easily infer that it gives breadth for the sight to repose upon, while realizing the figure delineated. Great improvements can yet be introduced into the art of vignetting."

"Indeed, how?"

"Well, that is for the ingenious and ambitious photographer to solve; in fact, that is a point to which I have never given much attention, unless in the way of vignetting out the top, bottom and sides of a ground when ordered so. Still, if it be of any use to you, I

can give you a ready and easy method of vignetting a photo."

"I wish you would."

"If so, just get some liquid asphaltum put into a small bottle with a large mouth, something like a pickle bottle, then paint your negative with it, taking care not to let it touch the film side, leaving a halo the size and shape you desire; then dip one of your fingers into a little turpentine and soften out the edge inside nearest the figure, taking care to paint thick enough the outer edges of the glass to insure perfect opacity. The beauty of this is that it dries immediately, and if not quite satisfactory it can be cleaned off in a twinkling with a little turpentine."

"Much obliged; I shall give it a trial."

"Do so; for it is practicable, without the aid of a silver label and priced at a dollar."

Now, Mr. Campbell, what if we should have some of the ridiculous phases of our interesting subject, which you promised at our last interview?"

"Well, now, look here, I can't say that I feel that way this evening. This cold, blustery weather without sunshine has a depressing effect on a fellow's spirits; it tends to make one prosy. Still, I'll not forget my promise, from the fact that my intention was originally to make that part the climax of our subject, so as to leave it ineradicably fixed upon your memory."

"Very good; but if I remember rightly, you were going to give me some good advice."

"Oh, well, for that matter of it, advice comes pretty cheap. Still, if you have a level head, you may possess the faculty of retaining that which is good, and throwing off that which is worthless."

"I shall be much pleased to hear anything you may choose to tell me, Mr. Campbell."

"Well, I might say that a man, to be a success, must have character, individuality and principle."

"But isn't character and individuality the same?"

"By no means. Character is your reputation, good or bad; in fact, character may be assumed, but your individuality never. I estimate it as a synonym for originality, without which no man can leave his imprint upon the pages of the future. And this faculty, I am sorry to say, is sadly lacking among photographers."

"But not more than in other classes, should you think?"

"Oh, by no means, only as my business is principally with photographers, I cannot help observing this class in particular."

"But would you not find this rather difficult to prove, if you were put to the test?"

"Not in the least. I need not enter their gallery. Just look at the display in their windows, and note the number of ladies' cabinet size, some handsome and others smirking with an assumed nickel plate. Mannerism, with nothing to break the everlasting monotony. Simply for the sake of contrast a good character should be introduced."

"Good heavens! Oh, excuse me, but, Mr. Campbell, you surely don't mean to insinuate that all the ladies are bad characters."

"Great Scott! you misunderstand me."

"I think not, for you must acknowledge that a few minutes ago you told me that character meant one's reputation."

"Quite right, so I did, but what I should have said was some peculiar

character well-known around town, especially were he intimate with such gentlemen as Col. Dinnington or Alderman Boxer. The ladies afore-mentioned would necessarily be beautified by the contrast, and he need not be ashamed nor feel bashful when introduced among them on the dry-plate system; but as I see a Sherbourne car coming up, you will excuse me."

"Most undoubtedly. Good night, sir."

(*To be continued.*)

Books Received.

THE INTERNATIONAL ANNUAL OF ANTHONY'S PHOTOGRAPHIC BULLETIN. New York: E. & H. T. Anthony & Co.

The printing, illustrating, and general make-up of this Annual is the most elegant of any year book yet received.

The book is profusely illustrated, the photo-mechanical process illustrations are over well-known names, and are of more than ordinary merit. The frontispiece, a figure study by Dana, from his Brooklyn studio, is in that gentleman's best style, and in itself is a lesson in photography.

Over five hundred pages are filled with tables, formulas, instructive matter, and general data, of great interest to all interested in the art.

Among the many good features of this year's book, we notice a calendar showing the dates upon which all events of photographic interest have happened, also a very complete list of American and foreign dark rooms accessible to travelling camerists. It will prove an invaluable addition to the few books we all keep to be read, not looked at, and easily ranks among the leaders of the year books of 1893. The Annual can be obtained through any of the stock houses at the usual price.

THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC. London, Eng.: Henry Greenwood & Co.

This old and valued friend and instructor comes to us this year larger by seventy pages than its bulky predecessor of '92, and fully up to the high standard it has always maintained. It contains in all 1,236 pages, and is handsomely illustrated in process work. It is needless to say that it will have the usual large sale. It is replete with the useful tables, formulas, lists and useful and instructive articles such as go to make up a year book and is up to date in all new things photographic. The *Almanac* has an interesting addition this year in the shape of an "Epitome of Progress," with notes on passing events, original and selected, by the author, under which heading is reviewed most of the good things that have been said, written or discovered in the photographic world during the past year. In the "Summary" the author gives the features of the year as being the constant increase in the number of societies and clubs; the number of exhibitions taking place; the putting on the market of the "Concentric" lens by Messrs. Ross & Co., and of the "Tele-Photographic" lens by Mr. Dallmeyer; the addition of several new substances to the developing resources, giving amidol as the principal one, and the great improvement in the platinotype process of cold development. The price is as usual.

THE CHEMISTRY OF PHOTOGRAPHY, by W. Jerome Harrison; No. 41 of the Scovill Photographic Series. New York: The Scovill & Adams Co.

This is a book that should be in the hands of every person who wishes to make a success of photography. As a source of thoroughly practical instruction, and as a useful reference book on

the "wherefore" of all matters photographic, it is invaluable. In its pages will be found the *right* way of doing almost everything a photographer has to do with his plates, papers, developers, baths, waste materials, etc., and the *reasons* for so doing. It is a work that will bear constant study on the part of the hundreds of to-day's photographers who are following almost blindly the "rule of thumb" and the "directions on the package." To them and to all interested in the art a work of such sterling worth as Mr. Harrison has compiled will prove, if carefully studied, a school of instruction and a valuable aid in surmounting the many difficulties encountered in the studio or on the field, in a chemically proper and an economical way. The book is divided into thirty-six chapters, treating in a thorough manner such subjects as the chemical elements, laws and theories and manipulations; chemical books and apparatus; preparation of glass; treatment of residues; tables of chemical elements and compounds commonly employed in photography; the chemistry of all developers and developing processes; the chemistry of all printing processes; reducing and intensifying processes and their chemistry; toning of photographs; chemistry of fixing processes and of hypo eliminators.

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A cabinet photo of a young lady, received from Mr. Senior, of Exeter, is beautifully lighted and has a most pleasing tone. The picture is a good example of what effective work can be accomplished by the use of the Hetherington diffusing plate and Solio paper.

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We have to tender our thanks to the publisher of the *Photographic Times* for a very artistic calendar, just received,

illustrative of events in the life of the real originator of the World's Fair—Columbus.

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We return thanks to our friends of the *Practical Photographer* for a handsome New Year's greeting sent us by them.

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Trade Catalogues Received.

WE have received from Messrs. Marion & Co., of London, England, a very complete catalogue of the goods manufactured by them. They show a large and varied line of photo apparatus and material, and are one of the largest houses of their kind in the Old Country.

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Thornton-Pickard's new catalogue, just received, is more than usually interesting. It not only thoroughly explains and illustrates all their well-known shutters, but reproduces actual work done by all speeds of their shutters as well. Besides describing their goods, it contains some very useful hints on instantaneous photography.

This firm also show a fine grade camera, a line of lenses, and a new dark slide recorder, which can be fitted to any slide, and shows at a glance which plates have been exposed. Their will be found in our advertising columns.

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The Hopkins Co. in New Quarters.

We have received notice of the removal of the C. E. Hopkins Co., makers of the popular "Omega" and "Vici" papers, to their large new factory, occupying Nos. 308 and 310 Fifty-second street and 305, 307 and 309 Fifty-third street, Brooklyn, N.Y. This move was rendered necessary by their steadily increasing business.

The Amateur Question.

By J. K. TULLOCH, M.B.*

THE feeling may not be universal, but there can be no doubt that, in some quarters at least, a certain amount of animosity is springing up between the professional and the amateur. Those who study periodical photographic literature cannot have failed to have come to the conclusion that the relations between the professional and the amateur are strained. This is a new and unwelcome condition of things, and, as this society has in a great measure lost hold of the professional element, it might be profitable to inquire whether this is in any way due to the same causes that have led to the general estrangement of professional and amateur.

I am fortunate in a large circle of friends, amongst both professionals and amateurs, and have heard both sides of the question debated, with great freedom sometimes. Like most debated points, there is a good deal to be said on both sides.

The question hangs more or less on statements which are themselves either uncertain, or, at best, matters of opinion. In such cases the decision should rest with the *preponderance* of opinion, since there is no higher tribunal to which to appeal.

Under these circumstances, while I shall certainly give my own views on the matter, it is to be understood that I make no claim beyond introducing the subject. I have heard it said, Why discuss the point at all? The amateur is entirely independent of the professional, and cannot be injured by him; let him rave.

This is, to say the least of it, not a generous attitude; and, since the pro-

fessional makes a distinct charge against the amateur, it surely is right that he should look after his character.

The allegations are, firstly, that professional photography is on the decline; and, secondly, that amateurs are in great measure to blame for this. Should the first allegation fall to the ground, the case against the amateur necessarily breaks down, and there is an end to the matter. On the other hand, should the first allegation be sustained, it then becomes necessary to determine if the amateur is to blame for this; and, if so, how far he is justified in ruining the professional for his own sport.

The first question, then, is, Is professional photography on the decline?

At the very outset we are met with a difficulty here. How are we to determine this?

A very little consideration will show that individual evidence is of no use here. Brown, Jones, and Robinson may complain loudly that they do not have the same business by half that they once had, but this may only mean that the business has gone elsewhere. Take a further case. Suppose, for argument's sake, that the whole of the businesses in a locality have suffered; is it not possible that this is due to causes acting on the general prosperity of that individual locality, and not on the photographers only? We have really had no evidence whatever that professional photography is on the decline.

If we could determine the amount of capital invested in professional photography (the only sure test), I am very strongly of opinion that we would find that professional photography was never in a more flourishing condition. My personal observation leads me to believe that perhaps there may be *fewer* businesses in a flourishing way; but, on the other hand, look at the palatial premises,

*Dundas and East of Scotland Photographic Association.

reared on the most valuable sites by the favored few.

I know it to be a fact that some of our modern studios turn over more money in a month than half a dozen average businesses of a dozen years ago would have done in a year.

In point of fact, photography, like every other business nowadays, requires capabilities not found in the herd. The day has been when the shutters could be put on and the door locked while the proprietor enjoyed a comfortable dinner at his own fireside; but it is so no longer. There are fortunes making yet, even in photography, by those who have the required capabilities, and the race is generally, if not always, to the swift, more so than ever in our day.

In not a few instances the falling off of trade is more apparent than real.

Dry plates, ready-sensitized paper, retouching given out, enlargements given to professional enlargers, reduce the hands in an establishment, and the bustle, perhaps also the profits, even where the trade is as good as ever. While I am ready to admit that business is not, as it once was, evenly distributed over the many, but rather conserved to the favored few, I am decidedly of opinion that the total amount done is as good as ever, and the capital employed in proportion.

If this is so, it follows that the case against the amateur breaks down, at least so far as he has been supposed to injure professionals in general.

But may there not be many *individual* instances in which amateurs have injured the business of the professional? If this occurs to any extent, the question deserves discussion; and, in order to open it, let us admit, for argument's sake, that it does.

This brings us to the second question proposed for discussion, To what extent

is an amateur justified in carrying on his sport to the hurt of the professional?

An amateur may be defined as "one who does for sport what another does as a means of livelihood." If this definition be fairly correct, it follows from this that the moment remuneration becomes the motive the individual has lost his amateur status. Whatever he becomes, he ceases to be an amateur.

The question, so far, is easily settled. Unfortunately, very few care what precise appellation they go under. If it were a mere matter of name, nobody would be a whit the better or worse whether a man was entitled to call himself an amateur or no; but it is more than a mere matter of name. In whatever profession or trade, an amateur has certain privileges, and a professional certain responsibilities. It is manifestly unfair that anyone posing as an amateur should enjoy all the privileges, together with a proportion of the emoluments, of the professional, however small, without sharing in the responsibilities.

I know there are many who think that they are entitled to make their expenses out of the thing if nothing more. For my part, I don't see what right anyone has to take up a pastime the expenses of which he cannot meet, and he certainly has no business to pose as one who can afford to spend his money this way when, in fact, it is not costing him a penny. I am imputing motives to no one; this is only my way of thinking, and I may be wrong.

Between the undoubted amateur, who pays for everything and gets in return only the sport, and the poor struggling laboring man who ekes out a scanty livelihood by photographing the coalman's horse or the grocer's van of a Saturday afternoon, there are numberless degrees. The question to settle is

not the amount of moral delinquency, but the essence of it in each case.

Professional photographers have done nothing for photography; it is not on this account that we would say, "Hands off!" The whole question is surrounded with difficulties.

It may be asked, "Because A and B determine to earn their bread *entirely* by photography, is that any reason why C should be debarred from *partially* earning his bread in this way?" If the amateur were stealing a march upon the professional by appropriating his inventions, there might be some reason for crying "out" on him, but it is a well-known fact that every invention and discovery in photography has been from the unselfish and enthusiastic amateur.

(To be continued.)

The Toronto Photo Co. No More.

Another wanderer in the somewhat crowded pathway of photography in Canada has been unable to cope successfully with the throng and fallen by the wayside. This time it is the Toronto Photo Co., 194 King street west, this city, who started in about two years ago to make a specialty of commercial work, combining with this, finishing for amateurs and general studio business.

They did a fair trade, and were well liked by the amateurs, for whom they did largely, but circumstances combined against them and on December 24th they were sold out. The stock was bought *en bloc* by one of their heaviest creditors, Mulholland & Sharpe, for \$600.

Messrs. Tugwell and Wallace have our sympathy in their misfortune, and we hope to see Mr. Tugwell, the active partner in the old firm, soon to the front again.

Hyjennykin.

SOME days ago we received a very kind invitation from the ladies of the California Camera Club to attend a hyjennykin to be given by them at the rooms of the club. Now, we admit that we were somewhat startled at the "wild west" name of the entertainment—considerably so, in fact, until we found that it was in the hands of the ladies of the camera club of San Francisco. After noticing this reassuring fact, we should, had the distance been several hundred miles less, certainly have put aside any timidity the *name* might have aroused in a "tenderfoot" (this is a westernism), and accepted the kind invitation of these ladies. However, under the circumstances, we had to content ourselves with wondering what on earth it could be. The following description of the entertainment, from the San Francisco *Call*, solves the mystery, and we publish it in hopes that the ladies of our Toronto club may be tempted to go and do likewise:

In this age of the advancement of woman almost any startling departure from the tracks that have been beaten with dainty high-heeled shoes may be expected and should be received without much surprise, but the ladies of the California Camera Club have capped the climax now.

They have gone and got up a "hyjennykin," and they and most of the snap shots that belong to the club went to see it at the club rooms last night.

It was the first hyjennykin in the world, but very likely there will be more of them now, for everybody there liked it. A hyjennykin can only be had at night, but there is really no good reason why the fair sex should be denied this novelty.

Miss Banks, Miss Fancompre, Miss Norris, Mrs. Pearsall, Mrs. McFarland, Mrs. Webster, Mrs. Tape, the Chinese lady photographer whose accomplishments were described in the *Call* recently, and two or three other ladies who love bromide paper and coves and pretty

nooks as a painter loves pigments and sunsets and lavishly decorated the club rooms with evergreen, ferns and red berries.

After 8 o'clock there were a few enjoyable speeches, recitations and songs, and then the lights went out. Pretty soon a series of exquisite stereopticon views made by ladies of the club began to lighten a big screen and awaken applause.

When the lights went up a lot of cake, punch and lemonade came out of the dark room and all the ladies began to see how jolly they could be and how many clever things they could say to the nice gentlemen.

Where did the hyjennykin come in? That was it. That was what they called the first ladies' night of the club.

The men used to have times up there with pipes and beer. They called them "jinks" at first. When they are working in the dark room they often use hydroquinone and eikonogen, two developers. Some time ago a young fellow who didn't know as much as he does now got them mixed up and began inquiring for the "hyjonnykin." The joke lasted and from that time the jinks were called hyjonnykins.

The ladies changed the gender and called their jinks a "hyjennykin."

A Christmas Gift.

Mr. J. C. Anderson, of the Anderson, Robinson Co., was the recipient of a Christmas present (at least we take it for granted that he got it, as we saw the express notice of its arrival) presumably from some fair user of Star plates, which must have been, to say the least, rather startling to that gentleman. We have heard of ladies "wearing their favors upon their sleeves," but to have them bestow them per express is rather new. We don't know if this one of Mr. Anderson's many presents is on exhibition at his office. If so, he probably has a string tied to it. If it is not, no doubt Mr. A. will be pleased to show any of his friends the express notice of its arrival, at least, if they will take the trouble to call.

Toronto Camera Club.

OFFICERS 1892-93.

E. HAVELOCK WALSH,	- - -	President.
A. W. CROIL,	- - -	1st Vice-President.
W. H. MOSS,	- - -	2nd Vice-President.
ERNEST M. LAKE,	- - -	Secretary.
R. G. MUNTZ,	- - -	Treasurer.

Club Rooms and Studio :

COR. YONGE AND GERRARD STREETS.

THERE is a continued increase in the club membership, the number on the roll now being 120.

At the second lantern competition held on Tuesday evening, January 3rd, a prize kindly offered by Mr. W. H. Moss for the best three marine slides was won by Mr. T. Langton.

The handsome new curtain portiers add considerably to the furnishing of the rooms.

On Monday evening, January 9th, an interesting and instructive demonstration on "Platinotype Paper" was given by Mr. Moss. He said that he generally gave for printing from two to five minutes in the sun, or about fifteen minutes in the shade for ordinary negatives, by which time the image should show quite distinctly, with shadows a greenish-brown. After printing, prints were to be placed in tin case until developed. For the developer Mr. Moss mixed 1 lb. oxalate of potash in 54ozs. of water, and used one to two parts water, but said full strength could be used if desired.

Prints were to be drawn into developer face down, and would show full development in a few seconds. After development, prints were to be immersed in three baths of cleansing solution, composed of 1 oz. citric acid to 20 ozs. water. Prints to be left in first bath five minutes; second bath, ten minutes; and third bath, fifteen minutes. If third bath showed any tendency to discolor, prints should be put through a fourth, but three were

usually sufficient. After passing through acid baths, prints should be washed for fifteen or twenty minutes in several changes of water, adding a pinch of sal soda to second bath to kill traces of acid that might remain. They were then to be mounted in usual way.

Mr. Moss developed a dozen or so prints, illustrating each point in the manipulation of the paper.

Considerable interest was awakened among the members present in platinotype paper. Other demonstrations to be given during January are as follows:

Monday, January 16th, "Lantern Slides by Contact and by Reduction," by Mr. Neilson; Monday, January 23rd, "Bromide Enlargements," by Mr. Walsh; Monday, January 30th, (to be arranged).

These practical demonstrations are of great benefit, and should be well attended.

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Toronto Camera Club Exhibition.

THE second annual exhibition of the Toronto Camera Club, held at the club's rooms on January 12th to 18th, was most successful.

Great improvement was noticed both in the quality and quantity of the work over that of last year, and the greatly increased attendance this year over last proves the establishment of an annual exhibition to be a popular move. The exhibit as a whole was most creditable, and would rank well up with many of the large club exhibits of the States.

The judges, Messrs. Micklethwaite and Anderson, performed their duty in a manner which kept the usual grumbling down to a minimum, which, in this usually thankless task, is doing well.

Special mention must be made of the work of Mr. Clarence B. Moore, of Philadelphia. The portraits and landscapes shown by him deserve great praise, being far above the average. Probably the best of his work was "The Never-ending Fen," a beautiful moonlight and cloud effect, and "High Noon," in

landscapes, and "A Small Culprit," and the two pictures of the veterans in the portrait class. The lighting of the "Veteran's Tale," evidently aided by artificial means, was exquisitely done. Mr. Moore also sent one of his characteristic negro studies, "Music Hath Charms." His work, as was over 60 per cent. of the entire exhibition, was on platinotype paper, the effects being fully equal to a steel engraving.

Among the club members, the work was all so generally good, that mention of individual work would necessitate speaking of each display, and this we have not time to do. The enlargements, for amateur work, were surprisingly good, as were also the portraits, while the class for landscapes, marine and architecture were well filled with work any club might be proud to show.

Mr. English had some nice things, marked "for exhibition only."

The prizes were awarded as follows:—

Section A.—For plates of any size:

Landscapes.—1, Clarence B. Moore, silver medal; 2, C. H. Riggs, bronze medal; 3, G. H. Field, Cobourg, year's subscription to CANADIAN PHOTOGRAPHIC JOURNAL.

Marine.—1, E. Hoch, silver medal; 2, W. H. Moss, bronze medal.

Architecture.—1, Thomas Langton, silver medal; 2, F. W. Thompson, bronze medal; 3, E. Hoch, year's subscription to CANADIAN PHOTOGRAPHIC JOURNAL.

Interior.—1, W. H. Moss, silver medal; 2, Thomas Langton, bronze medal; 3, E. Hoch.

Portraits.—1, Clarence B. Moore, special gold medal; 2, John P. Kent, silver medal; 3, Ernest E. Authors, bronze medal; 4, W. H. Sherman, year's subscription to CANADIAN PHOTOGRAPHIC JOURNAL.

Groups.—1, George S. C. Bethune, silver medal; 2, W. H. Moss, bronze medal; 3, John M. Eastwood, Hamilton, year's subscription to CANADIAN PHOTOGRAPHIC JOURNAL.

Enlargements.—1, C. H. Rigg, silver medal; 2, R. B. Milburn, bronze medal; 3, T. Langton, year's subscription to CANADIAN PHOTOGRAPHIC JOURNAL.

Section B.—For plates 4 x 5 and under:

Landscapes.—1, George C. Baker, Albany, N.Y., silver medal; 2, W. H. Sherman, bronze medal; 3, H. B. Meldrum, year's subscription to CANADIAN PHOTOGRAPHIC JOURNAL.

Marine.—1, Thomas Langton, silver medal; 2, William Coleman, bronze medal; 3, H. B. Meldrum.

Special Prizes :

For best work on Star plates.—1, C. H. Riggs ; 2, W. H. Moss ; 3, H. English.

For best work on Stanley plates.—1, Geo. Lees ; 2, T. Langton ; 3, Geo. Ridout.

Best General Exhibit.—W. H. Moss.

NOTES.

Secretary Ernest Lake deserves great credit for the smooth way everything in his charge passed off.

Mr. Moss was also energetic in carrying the exhibition forward to a pleasant ending, as were also the members. The proportion of members exhibiting, though, was not as large as might have been expected from the club membership.

Platinotype paper has the "call" at present, judging from the large number of exhibits made on it. Of course "Aristo" was there in all its glossy glory, but the taste of the visitors showed a marked tendency towards the neat surface and nature's grey tints of the platinotype, while the *glace* finish was *de trop*.

A number of professionals were among the visitors, probably gathering pointers.

There are two positions in the honorable filling of which a man can make more enemies and vilifyers in an hour than he can square himself with in a score of years. They are, first, umpire of a baseball game, with judge of a camera club exhibit a close second.

A large number of ladies graced the exhibit with their presence. Beside being interested in the work shown, some of the fair friends of the members probably thought it a good chance for a little quiet investigation into the mysteries of "The Club." The dark rooms were plainly subjects of dark suspicion on the part of some.

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Pictures for the World's Fair.

THE committee of artists appointed to choose pictures to be exhibited at the World's Fair have made the following selections from the exhibition now being held in the Ontario Society of Artists' gallery :

E. Wylie Grier—Portrait of Miss Cawthra.

Paul Peel—The Venetian Bather.

Ernest E. Thompson—Awaited in Vain.

F. M. Bell-Smith—Evening ; Cape Trinity.

G. A. Reid—Foreclosure of the Mortgage.

Mrs. Reid—Chrysanthemums.

Miss Muntz—A Fairy Tale.

Miss Tully—Portrait of Miss Le Fevre.

F. S. Challener—Forty Winks (firelight).

W. E. Atkinson—Cloudy Weather ; Autumn in Brittany.

Charles Alexander—Gathering Plums ; A Peasant Girl Drinking.

M. E. Dignam—A Pumpkin.

F. A. Verner—Stampede of Buffalo.

J. W. L. Forster—Gossips.

Henry Martin—Solitude.

M. Matthews—Looking Down the Goat Pass ; Mount Begbie.

F. McG. Knowles—Gaspé, Cleaning Fish.

C. M. Manly—Heather Land ; Land of the Peach and Vine.

D. Fowler—Stork ; Duck.

W. A. Sherwood—Comrades.

W. Revell—Crossed by Shades and Sunny Gleams.

T. M. Martin—On Guard.

O. P. Staples—Oxen.

J. W. L. Forster's For as Much, a child picture, is accepted subject to its meritorious completion, and J. C. Forbes' Shipwreck will be adjudged at Montreal. Carl Ahrens Cradled in a Net, which was not exhibited, has also been asked for by the committee.

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The Platinotype Up to Date.*

BY ALFRED STIEGLITZ.

(Continued from December Number.)

LEARNING the value of the metal tubes for the storing of the paper, I endeavored to get the American manufacturers to use them in sending out the new paper. This, though not affected as rapidly as the old paper by moisture, works better if kept dry. It was first sent out in packages wrapped in wax paper, but the latter was not a sure protection. Now the paper is supplied in metal tubes, and will keep good for a long time. While the new paper is much more costly than the ready-sensitized silver papers, it is more simple in its working and more sure in the results obtained, there being less loss from waste or poor prints ; at the same time the print is a permanent platinum black, which is unchangeable.

As has been previously stated, the paper is developed with a cold saturated solution of neutral oxalate of potassium, which may be used repeatedly on any number of prints. I shall develop before you a print with part of a

*Read before the Society of Amateur Photographers.

ten-ounce solution, with which Dr. E. Leaming (who is kindly assisting me in this demonstration) has developed six dozen 5x8 prints, and and you will notice the print is just as brilliant as if the solution was fresh. Here you will see there is an economical feature not found in any other process. The developer sent out by the Platinotype Company is a mixture of neutral oxalate of potash and phosphate of soda. This gives a colder tone to the print than oxalate alone. With the old paper, unless it was carefully placed on the hot oxalate bath, bubbles causing spots or streaks would occur, which would mar the picture and could not be readily eliminated; but with the new paper, if such a thing happens, just touching the spot with a little of the oxalate will cause it to develop out and blend perfectly with the rest. So that a former annoyance is entirely avoided.

The oxalate solution works best between a temperature of 70° or 80° F., though it will work satisfactorily between 40° and 70° F.

In making prints either from dense or thin negatives it is advisable to do it in bright sunlight, as the paper works faster then, and the printing should be carried on until traces of the high lights can be faintly seen. The shadows will appear then quite plainly of an orange color somewhat darker than the original color of the paper. It usually takes from three to five minutes or longer if the negative is dense. Three feet away from an electric arc-light a print may be made in from ten to twenty minutes. The paper can be handled in subdued daylight or gaslight without harm.

A great advantage is the development of a print locally—that is, if it is desired to bring out more detail in a portion that is slightly under-exposed. You simply heat the developer to 100° or 150° F., and dip in it a camel's-hair brush, applying the hot solution with the brush to the part you wish to bring out further; over-printing can be compensated for by diluting the developer with water.

Prints from thin negatives, with but little contrast, may be advantageously developed with an ordinary developer diluted with water, to which a small quantity of glycerine has been added. This will increase the brilliancy of the print.

In order to obtain a sepia color, a few drops of a solution of bichloride of mercury added to the developer will give the desired tone. It will thus be seen that no matter what sort

of a negative you have, some kind of a satisfactory print can be obtained from it. The process is more elastic in this respect than any I know of.

When the development is completed, which usually takes from one to six minutes, the remaining iron salts in the paper are dissolved out in one or two minutes, by simply immersing the print in a weak solution of muriatic acid and water. The actual strength is immaterial; one dram of acid to ten ounces of water is enough; then a slight rinsing of the print for a minute or so in water is sufficient washing, when it may be dried and mounted.

The prints may be dried very quickly by placing them between blotting-paper for a few minutes, when they will be in such a condition as to be easily cut down to the desired size and immediately mounted.

The whole process from beginning to end is so quick, so simple and so satisfactory that it is a great satisfaction to work it.

As to quickness it has no equal, for a finished mounted print which is permanent can be made from a negative inside of ten minutes.

Another great advantage of the process is, that any number of prints of equal quality can be made from one negative, if the arc-light is used as the medium of light. After having acquired the correct time, the work becomes mechanical. This has been considered a fault—the only fault that has thus far been found with a process of printing which stands aloof from all others. Try it!—*American Amateur Photographer*.

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He Pressed the Button.

NOT the least among the achievements of Lieut. Peary of Arctic fame were his successes in photography.

The importance of the camera in topographical and geographical surveys has for some time been recognized, and Ray, Gilder and Schwatka are among those who have used it to advantage in their work of exploration, but it remained for Lieut. Peary and a Rochester instrument—the kodak—to give this branch of scientific work the importance it deserves.

Although a mere novice in photography and entirely unacquainted with the kodak, Lieut. Peary "pressed the button" so frequently and so judiciously as to secure a photographic record of his expedition that is without compare in the annals of exploration.

The scientific world has become deeply interested in this branch of the work and it is safe to prophesy that in the future the kodak will play an important part in research and investigations of this character. The Philadelphia correspondent of the *New York Sun*, in speaking of the plucky explorer's success in this branch of work, says in part :

Lieut. Peary brought home with him 2,300 negatives, which he has now developed with the most gratifying results. The fact that over 2,000 of the negatives have produced photographs of superior excellence speaks highly for the good quality of his instrument and for the labor and pains Peary bestowed upon this important feature of his work. It is certain that the pictorial results of no previous Arctic expedition compare with those Peary has achieved. Scientific men who have seen his ethnological pictures say that no earlier explorer ever obtained so fine a series of any native tribe in any part of the world. He photographed the greater part of the Arctic Highlanders, the isolated tribe of Eskimos who live nearer the northern apex of the world than other human beings. He took their pictures in family groups and singly. Ethnologists will be particularly pleased with Peary's large series of photographs of nude subjects. Such pictures, if well taken, are invaluable in the scientific study of new peoples. It is certain that Peary has met with extraordinary success with these photographs. They are so clear and definite in all details that in many cases even every marking in the palms of the hands may be distinctly traced. The nude pictures were taken by flash light, and so were many of the others.

Lieut. Peary made a very large series of pictures along his 1,300-mile sledge journey to the north-east coast of Greenland. His sledge is seen under all conditions of locomotion. In some pictures the dogs are tugging away at the drag rope. In others two sails, well puffed out by the stiff breeze, are supplying a large part of the motive power. Then there are interesting camping scenes and a lot of graphic pictures showing the rough country barren of ice, where Peary reached the north-east coast.

Lieut. Peary is very enthusiastic over the photographic successes of his trip and is already planning a kodak outfit for his next expedition to the land of the Aurora Borealis. In a letter to Mr. W. P. Buchanan, of Phila-

delphia, under date of December 16th, he says :

"I regard the kodak as responsible for my having obtained a series of pictures of Arctic life and surroundings which in quality and quantity exceed any that have been brought back from Greenland and the Smith Sound region."—*Rochester Democrat*.

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Good Work for Women.

THE PROFITABLE ART OF RETOUCHING PHOTOGRAPHIC NEGATIVES — A SUGGESTION AS TO AN OUTFIT—HINTS WITH RESPECT TO THE TOUCHING OUT OF BLEMISHES AND THE SOFTENING OF SHADOWS.

AMONG the occupations to which women have applied themselves to a considerable extent during recent years is the art of retouching photographic negatives. This is an outgrowth of the improvement in photography. The old-time picture was too disgustingly true to nature to retain its popularity. Wrinkles, freckles and blemishes of all kinds were reproduced with startling emphasis, so that only the young and very fair were satisfied to see themselves as the camera saw them. Photographers had to do something lest they should find themselves, like Othello, with occupations gone, and that something resolved itself into the knack of remodeling the entire physiognomy as it appeared in the negative, rounding and straightening lines and features, stripping out moles, freckles, pimples, etc. This pleased the people especially the old and ugly, and opened a new field of labor to the world's workers. Many women have given more or less time to this occupation ; some of them being regularly employed by a firm and making a business of it are masters of their trade and do artistic and satisfactory work, which yields them fair remuneration. Others have been ambitious only to do "piece work" at their own homes, thereby adding to their supply of pin-money in a quiet way. It must be said, however, that as a rule, their work is of a very amateurish sort, it appearing that they are satisfied if it passes muster and brings them the dollars, and not caring for any measure of credit that the quality of their work might reflect upon them. Various well-known photographers have written upon the subject of retouching negatives, and from these we glean the following suggestions for the aid of the amateur class of workers.

TOOLS FOR BEGINNERS.

The beginner must be supplied with a retouching disc, upon which the negative can be steadily placed so as to be worked upon by transmitted light; a couple of Faber's artists' lead pencils, H and HH; a pad of glass paper for sharpening the pencils, and some retouching medium. Experts also provide themselves with some scrapers, stumps and fine steel points, but the beginner will not need these for a long time.

TOUCHING OUT BLEMISHES.

A proof should always be supplied so as to show the workers where the defects lie. But before beginning work the negative must be prepared so that the pencil will bite readily upon it. This is done with a drop of the retouching medium (which is a sort of varnish composed of resin and turpentine), rubbed over the surface with the finger until it is evenly distributed. Supposing the subject to be a head, the first thing to be done is to touch out very lightly all undoubted freckles, making the transparent spots which they produce on the negative appear as nearly like the surrounding tone of the flesh as possible, and carefully avoid going beyond them. First work will look scratchy, but practice will overcome this difficulty.

SOFTENING SHADOWS.

When success in touching out blemishes shall have been gained, attention may be turned to softening shadows which are too dark. This must be done very lightly and gradually, avoiding straight, shading lines, and matching the penciling to the texture of the rest of the face. It must be born in mind that all the lines, inflections and modelings are as much a part of the likeness as the features, and to entirely obliterate them is to destroy the character of the photograph. The face may be beautified, but the likeness will suffer correspondingly. Very skilful and artistic retouchers may doubtless improve the expression of a mouth without destroying the likeness; but it is far too delicate an experiment to be attempted by any save an expert. The beginner must be satisfied to soften so as to harmonize the lights and shades.

HIGH LIGHTS.

The practice of working up high lights on the face is generally condemned. If these lights do not appear in the negative no amount of worked-in lights will improve it. The same is true of the sparkle in the eye; if it does not

appear in the negative, painting it in will give it a hard, unnatural expression.

LET THE MOUTH ALONE.

Mr. Rockwood regards retouching negatives, up to a certain point, as more mechanical than artistic. The dividing line is where eradicating blemishes from the flesh leaves off and modeling lines begins. He says that lines and wrinkles may be very much softened, but must never be entirely removed. He advises the beginner to be content with working upon the forehead and the lines about the eyes, but to leave the mouth alone, for therein lies the likeness. He also allows some very delicately worked-in high lights, but qualifies his indulgence by saying that it should only be attempted by one with a knowledge of light and shade.

A GOOD FIELD FOR GOOD WORKERS.

In brief, Mr. Rockwood gives beginners several negatives to work upon at first simply to see what they will do. He gives no instructions or suggestions unless aptitude is shown at once. He then lets them begin on unimportant work, such as smoothing out imperfections in hands and arms. They are next put on the face, and so until they develop the capability of changing forms, making hollow cheeks plump, filling out bits of drapery and cutting off angles. He says the work is easily learned and without doubt there is a good field in the work for women with brains.—*Philadelphia Record*.

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Amateur Photography.

HOW AND WHY SOME SUCCEED WHERE OTHERS FAIL TO MAKE GOOD PICTURES.

THOSE who have been attacked by that strange yet fascinating malady known as the "camera craze," but who have not yet developed into full-fledged "fiends," will find as they go on in the path they have chosen that increase of knowledge and skill are only gained by patient application and constant study. The army of "button pushers" which each recurring season of photographic activity sees let loose upon a long-suffering and inoffensive public, to a great extent neglects the keynote to which the song of success is pitched. The majority of the members of that army are content to let the supply houses, camera makers and professional photographers develop the negatives which they have taken, and then print the pictures required, delivering the product to the so-called amateur along with a bill. This is not amateur photography,

The enjoyment derived from "pressing the button," and hiring some one else to "do the rest," is of brief duration and attended with much expense. The feeling of triumphant success which attends the production of a finished and mounted print by one's own hand is wholly lacking, and with this lacking the chief charm of amateur photography is lost, and there is nothing which can take its place. The artistic treatment of an artistic subject affords a field for work into which few may venture and hope for success, unless they are fully determined to master all the details of the work.

This involves not necessarily an extreme elaboration of all the fine points of professional work, but at least a thorough acquaintance with the optical and chemical principles involved, and a personal knowledge of the results obtained from different methods of application. There are those who, with a cheap camera, a single lens, and a home-made developing and printing outfit, will show results which the amateur possessed of a "double-swing box," a Dallmeyer lens and other equipment to match has long since given up.

Why this is so is easily explained. The one goes about his work in a careful, hopeful, and artistic manner. He realizes the artistic value of the scene he desires to preserve, knows, partly by intuition and partly by education, just what will make a good picture and how to handle it, and with that knowledge of the outdoor part of the work brings to the dark-room and developing tray the patient watchfulness and care which only enthusiasm can call forth, and which alone can bring out the desired end.

The other, seeing some combination which he thinks will show attractively in a picture, catches it on the fly, regardless of the quantity or amount of light, and consequent variation of the length of exposure, neglects being absolutely sure of his focus, swings his camera the wrong way, overlooks the relative importance of the objects within his field of view, turns his plate-holder over to a professional who has no interest in the work beyond getting his price for it, and when a blurred, distorted, indistinct picture, or, as sometimes happens, no picture at all, is returned to him, blames everybody and everything but himself, who is most to be blamed.

To the owner of a camera who desires to do creditable work, this bit of advice is given: Make haste slowly. Patience is the keynote. Read up on the work you are trying to do. Learn from the failures of others how to achieve success for yourself. Form a club and try to emulate the work of your associates. Do your work yourself, and if you fail the first or dozen times of trying, remember that the fault is far more likely to rest with your application of the principles involved than with the principles themselves. When success comes, which it surely will, you will be amply repaid for all the labor expended, and the true amateur does not look for a monetary return.—*New York Tribune.*

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