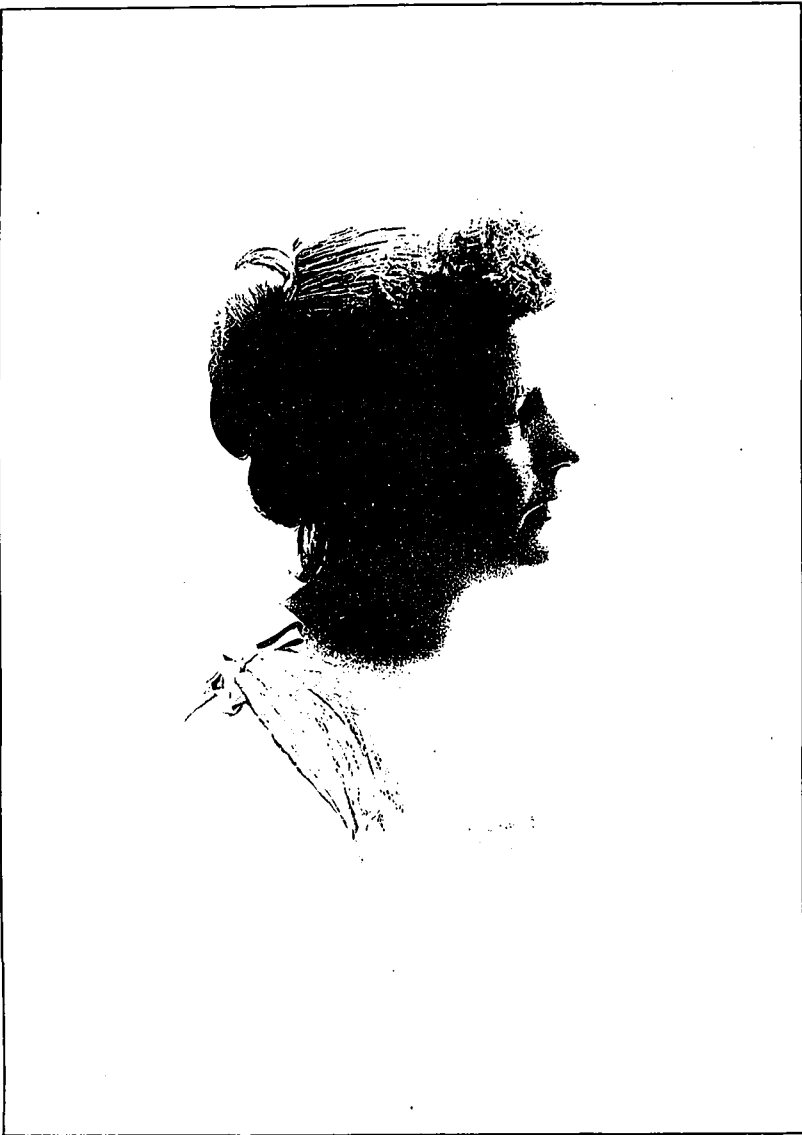


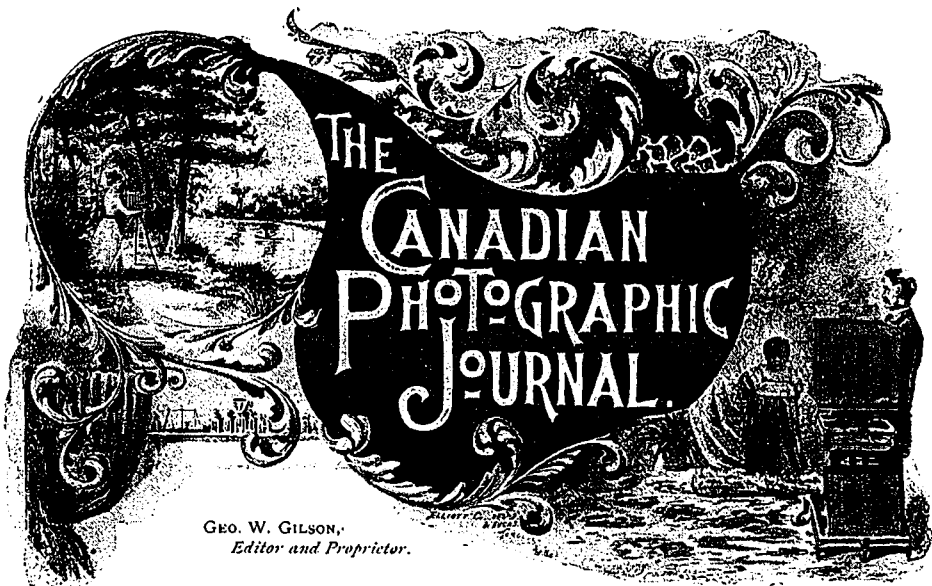
CANADIAN PHOTO. JOURNAL.



NEGATIVE BY
J. A. CASTOR, ONT.

PRINTED ON
AMERICAN "ARISTO" PAPER.

STUDIO WORK.



GEO. W. GILSON,
Editor and Proprietor.

Address: P.O. Drawer 2602.

Office of Publication: 11 Jordan St., Toronto.

Devoted to the Interests of the Professional and Amateur Photographers.

VOL. III.

Toronto, September, 1894

No. 9.

The - Canadian - Photographic - Journal

Subscription Price.—\$2.00 per year. \$1.00 for 6 months. Single copies 25c. 50c. per year extra on foreign subscriptions.

Renewals.—Subscribers wishing the JOURNAL stopped at the expiration of their subscription should notify us to that effect; otherwise we shall consider it their wish to have it continued.

Articles Solicited.—Contributions are invited on every subject relating to photography, also practical ideas, helpful suggestions, useful formulæ, etc. Payment will be made on accepted articles if required, but unless distinctly asked for, all articles will be accepted on the understanding that credit on subscription will be considered sufficient remuneration.

Answers to Correspondents.—Questions to the EDITOR on any subject pertaining to photography are invited and will be answered as fully as possible through the columns of the JOURNAL.

We Want Agents in every city in Canada and the United States to *push* this JOURNAL, with whom *satisfactory* arrangements will be made. We would esteem it a great favor to hear from, or be placed in communication with, persons desirous of *making money*.

Address all communications to

Canadian Photographic Journal

P.O. Drawer 2602 Toronto.

OUR ILLUSTRATION.

“American Aristo” and Mr. J. A. Castor, of Collingwood, Ont., play the prominent parts in our illustration of this issue, and both deserve great credit for the result obtained. This paper has the faculty of bringing out everything there is in a negative in a manner most gratifying to the printer. That its worth is appreciated is shown by the results at the late St. Louis Convention.

EDITORIAL CHAT.

MR. Richard Keene, of Derby, one of Englands most noted Photographers, is President-elect of the English Photographic Convention for 1895. A better selection could not have been made.

The California Camera Club purposes to give every other Wednesday

during the winter a series of lectures and practical demonstrations. These should prove very instructive, and is a good move for other clubs to follow. The object is to make the club more of a photographic school than it has been. A more extended account will be found under "Club Work" this issue.

—

THE Central Photographic Club, London, Eng., have decided to hold an exhibition of all Photographs rejected by the Salon and the Royal Photographic Society of Great Britain, at their coming exhibitions. The rejected picture exhibition will open Oct. 6th, and continue for six weeks. This has been attempted once or twice before, we believe, with not much success. The unsuccessful aspirants for Salon and Society Exhibition honors, being somewhat loth to proclaim to the world the fact of their pictures having been rejected; however, the ways of judges and committees on hanging are sometimes peculiar, as many of our readers well know, and if these rejected pictures can be obtained, they will undoubtedly make a most interesting exhibit and one well worth studying by comparison.

—

A GREAT time was what everybody had at the St. Louis convention, and many pleasant events, unexpected and otherwise, happened. The good services rendered by the officers were "caned" and "umbrellaed," and in other ways fittingly recognized. There were prizes and badges and medals galore, in consequence of which every one was happy and as several who were there expressed it, "we didn't bring away many solid chunks of instruction, but—well, it only comes once a year and we had a great time." Probably one of the most pleasant of the unexpected

events was the presentation of a handsome watch by the Solio demonstrators to Mr. S. H. Mora, their head demonstrator. Every one who attended the P.A. of C. convention last year will remember with pleasure the visit at that time of this genial young man who impressed upon us in such a quiet yet convincing way the good qualities of his paper. We hope he will now have "time" enough to be with us again this year.

—

FROM G. F. Chapman, Photographer, of Mount Forest, we have received a Photo of the haunted schoolhouse at Glenallen, Ont. The ghost of the schoolhouse has created great excitement in the neighborhood, and even the Toronto papers have given columns to the description of the doings of this scholaristic ghost. A queer feature of this photo, which shows the schoolhouse and a few of the scholars, is that plainly visible on the side of the schoolhouse is a well defined face of what seems to be an old man. Mr. Chapman says there was positively no attempt to "work up" the face, and that no trace of the face could be seen on the board. The ghostly face is so faint as to prevent reproducing in half-tone, or we would have given it for the inspection of the JOURNAL readers. Of course there are a number of ways of accounting for the appearance of the face on the board. Such as previous exposure. Small hole in front board of camera, etc. But what the Glenallen people want to account for is the voice of the ghost that is so distinctly heard during school hours, as to seriously interrupt the regular school proceedings.

—

FROM the following notice sent out by the Honorable Secretary of the Photographic Society of Great Britain,



From negative by C. Klary, Paris, made with Williams Flash Machine.

it will be seen that the Society now has the well deserved privilege of prefixing "Royal" to their name. This will, no doubt, be looked upon as another step in the right direction, as giving to Photography the proper recognition as an art. Is it not now in line that we should have a Royal Photographic Association of Canada? The notice reads as follows :

PHOTOGRAPHIC SOCIETY OF GREAT BRITAIN.

SIR,—I beg to inform you that the President of this Society has received a communication from the Secretary of State to the effect that Her Majesty the Queen has been graciously pleased to command that this Society shall in future be called "The Royal Photographic Society of Great Britain."

Aug. 7th, 1894. CHAPMAN JONES, Hon. Sec.
The *British Journal* gives the following suggestive notice as to what this Society is working up to: "We understand that, since the Photographic Society of Great Britain became a 'Royal' Society, a large number of inquiries and applications for membership have been made. It is an open secret that a scheme for the creation of two classes of members will shortly be brought before the Society. This scheme, we are assured, will be a financial advantage to the Society, and will make membership additionally advantageous to a great many. We wish the Society success in its endeavors, which are very opportunely timed. It should be worth a great deal to your professional photographer to be able to print 'F.R. Phot.S.' after his name on his mounts and his cards. Like the Academicians, he will be able to make an extra charge for the initials."

Distorted image—your face after catching your foot in your tripod, upsetting your camera and breaking your ground-glass.

A WORKMAN AND HIS TOOLS.

—
If you as a workman were judged by your tools, what would the verdict be? Have you changed your mode of working and the tools you work with for the past five years, or ten years? or are you still sticking to the "good old" way that is losing you business every day? Are you still using that old rusty burnisher and that graveyard background that you thought so much of in '69? Are you—well to put the matter in a nutshell, instead of asking a hundred questions—*Are you up to date?*

If a collection was made of the old antiquities that are still being made to do service through the country, that should have been "put out to grass" years ago, they would form an exhibition that would be at the same time interesting as relics of bygone ages and absurd in the full meaning that Webster gives that word, which is, "inconsistent with reason or the plain dictates of common sense," when one thought of their still being used as tools to fashion the modern *Photogram*.

A feeling exists with a great many photographers that it is a waste of money to buy anything new that is put on the market, no matter how wretchedly the old tool is working as long as it is working at all. The same applies to the testing of any new printing papers or formulæ even though they are not obtaining results even satisfactory to themselves, with those they are using.

It is well for persons employed in a business like photography to remember that the people engaged in manufacturing materials for their use and who are giving brains, money and a life's experience for this purpose, are engaged in a business which has for a busi-

ness the business of making articles that are to supply a want, to lessen the labor of doing certain things or to secure better results under given conditions. Our neighbors over the line are proverbially quick to take up a good thing when they see it. A number of our photographers are too prone to follow in the footsteps of a western photographer who was lately shown a new and very useful addition to the printing room, he said, "I can readily see that it is a good, practical thing and the use of it would undoubtedly make my work look better, a great improvement over the old way, but, well, I'll wait until I see some of the others using it." By this waiting until "some of the others got it" he lost the effect entirely of showing his customers an advanced idea which would lead them to say Mr. So-and-So is evidently up to date, a reputation that would have been well purchased at ten times the small amount of the article. The other fellow got the advantage and will continue to do so unless we acknowledge the fact that the world moves and take advantage of the new things that are thought out, discovered and placed at our disposal by men whose lives are spent in devising these things that will keep us up to date. The advertising pages of the Trade Journal should be read as carefully as those devoted to reading matter, and the questions asked of one's business tact, "Is there anything mentioned here that I from a business point of view should investigate?"

Manufacturers are not in business for their health any more than the photographers, their only source of success and gain is by placing before you articles that are helpful or profitable to you. When a new article is shown you or advertised to you, look into it

far enough at any rate to warrant you in rejecting it. The indiscriminate buying of everything that is offered is only exceeded in foolishness by the rejection on the same sweeping scale of everything "new."

When you have a good thing, hang on to it, but when you are offered something *really* better, secure it—if you can.

In all things, keep up with the times and impress upon people the fact that you are doing so.



J. A. CASTOR

Mr. J. A. Castor, of Collingwood, Ont., is one of Canada's leading Photographers, which statement is borne out by the sample of his work which adorns this issue as a frontispiece.

Mr. Castor has kindly furnished us with the following interesting description of his life while "making faces" as he terms it. It shows an earnest life well spent.

To the Editor:

SIR,—At your request I herewith send you a slight sketch of my business career since I began making faces, not only for a living, but because I love

the *art*, for such I think it is, and I cannot bear to see the dignity of that art lowered by running prices down till there is not a living in the business. I have three sons in the business, each for himself, in different States and all doing well.

I commenced business for myself here in Collingwood in February, 1872, when I bought out J. H. Davis, from whom I had received my first lessons in the art, on Huron street, this town, where I worked two years and then was burned out, losing nearly my entire outfit. This was a pretty severe blow for me, as I was poor and had no insurance; but nothing daunted, I went into a small building near the corner of Hurontario and Second streets, bought a new outfit and began again, and when the Grieves' Block was finished I returned there again in the Fall of 1875 and remained there till 1888, and finding I was too far down the street I got a light put in in Bell's New Block, and since then my business has steadily increased till now. I have had a good many competitors during that time, no less than ten in the twenty-two years, but somehow they all went away after a short stay of from one to three years and they played all kinds of games to capture the trade, sometimes the ticket racket, then low prices or giving bonuses and untruthful advertising and all that; but I never lowered my price, I get \$4.00 for cabinets and other sizes in the same ratio, and I make everything from the little sunbeam up to 18 x 22. I have three different sized portrait cameras and two views, 8 x 10 and 14 x 17, and I have one of the finest galleries I know of. My reception room is 15 x 30, it is nicely decorated and furnished and hung with good work, if I do say it myself. My

operating room is 16x40, with a widening at one end for accessories, etc. My skylight is north and of ground glass, very soft, though strong, it is 16x20 feet, very steep to avoid the snow lying on it, and has a side light down to within three feet of floor, all ground glass, and I have no curtains but one large one to cover the whole light, made of thin white cotton, to use when the light is too strong. I manage my light with a small back ground for a screen. I have my own style of lighting and follow it pretty well, always trying to improve, and my work seems to please the public pretty well generally.

And now, friend Gilson, if this little sketch is of any use to you, you can use as much or as little of it as you please and I will send you a photo of my old phiz. in a day or two, in the meantime I am,

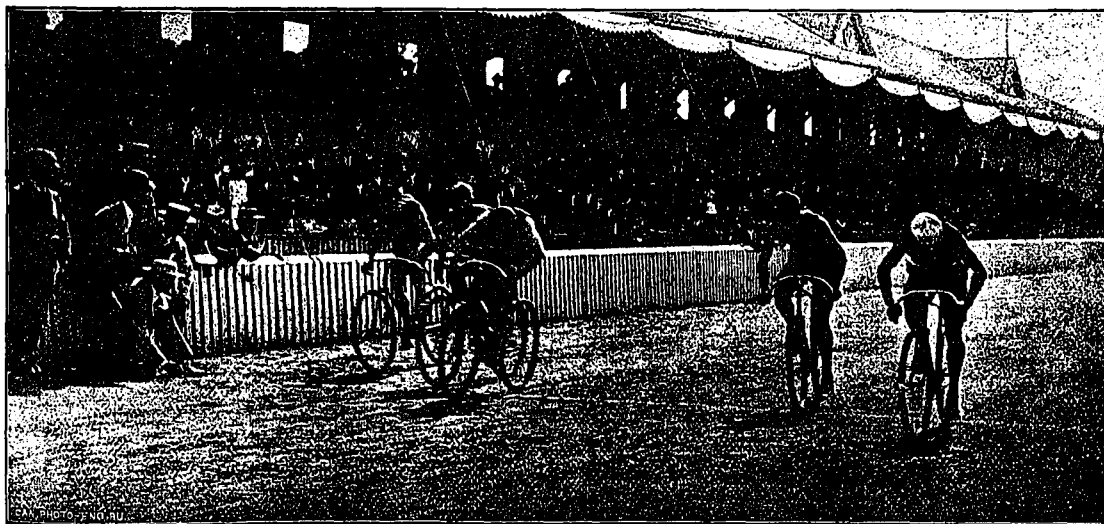
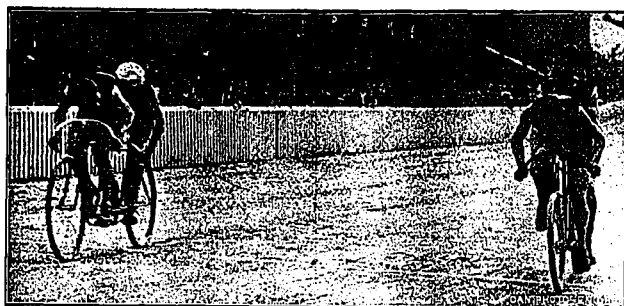
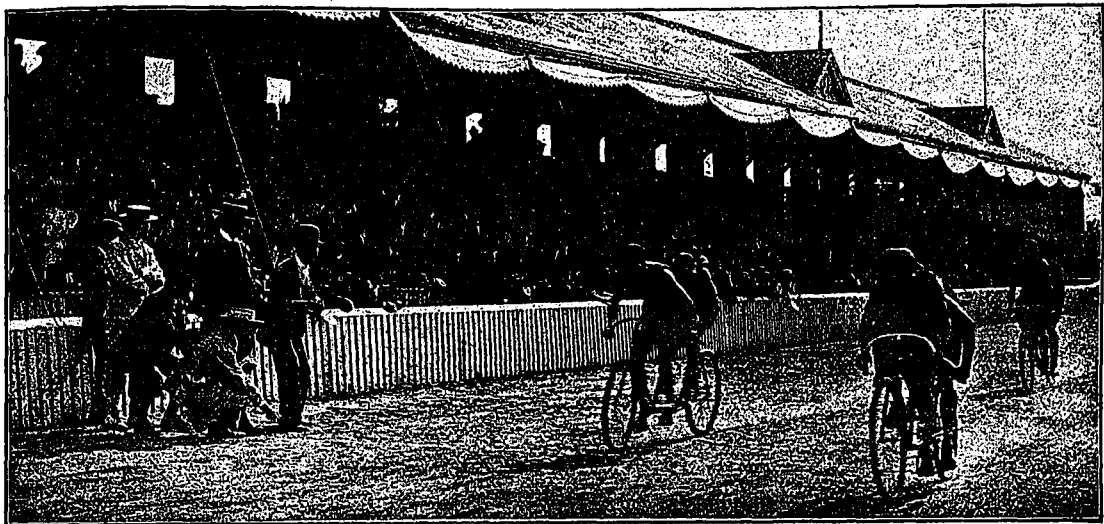
Yours truly,

Collingwood.

J. A. CASTOR.

PHOTOGRAPHING UNKNOWN DEAD.

New York claims the credit of being the first city in the world to begin photographing the unknown dead in a scientific manner. A year or two afterwards Paris took it up and then London. Since 1868 over 2,000 photographs of faces of the dead have been taken, and over half of these have been the means of enabling friends or relatives to identify missing ones. The others are filed away in a case labeled "faces of the unknown dead." The pictures are produced by a special camera and no attempt is made to disarrange the hair of the subject lest a change might mislead those who otherwise would recognize it through some peculiarity of dressing the same. Of course this is a gruesome gallery, but



Three Finishes at the Toronto Bicycle Club Races of 1894, showing work of the Prosch Shutter.

it serves a good purpose and could be profitably copied by coroners the land over.

—
"FOREWARNED IS FOREARMED."
 —

MR. EDITOR:—For the past three years there has been on the American and Canadian market an inferior article in mounts manufactured in Europe, *whose excellence is all in the appearance* and not in the *quality* of the article. Photographers have been and are now occasionally *mised* by the same, and we might add *dishonest* assertions that they are "just as good as the Collins at a *cheaper* price;" such statements have not the shadow of truth in them and are utterly false in *every particular*. When the venders of this article first made their appearance the stock dealers were reluctant to handle their product and thus "make double the money they could on the legitimate article," but I regret to state certain dealers finally bartered their hard-earned reputations for a temporary financial advantage in handling their goods. I have heard from time to time, complaints from photographers of the discoloration of photos. Photos would be delivered to the sitter and then after months would be returned, the image almost entirely obliterated. This fault was confined to no particular paper, but of course they all came in for the usual quota of abuse, when in reality the fault was not with the paper, but to using impure card stock. The cardboard used in their manufacture (the mounts above referred to), was never intended for photographic purposes—to be used by men who value their reputation—they are simply the *imitation* of an *honest* product manufactured in Philadelphia, without even the virtue of being a good copy, except

in style, they are chemically impure, the presence of detrimental acids, and especially "Hypo," being very apparent. Any photographer can satisfy his own mind by simply splitting the mount and making a chemical analysis of it.

With a card pregnant with these impurities, and mounted with a partially sensitive print, what must the natural result be? The discoloration "yellowing" and "spotting" of an otherwise good print to the detriment of the artist's reputation and pocket book. Suppose the photographer, for instance, has to pay \$13.00 for a Collins mount and \$10.00 for the other article, and with the last named mount has to reprint from four to five dozen pictures per thousand, where is his advantage, saying nothing of the loss of his reputation as a reliable artist?

Now I trust, Mr. Editor, you will pardon this really long letter, but I have been duped myself, and feel at this present stage photographers should exercise the utmost caution in purchasing their stock. My statements are *facts entire*; if anyone will take the time or trouble to consult the best authorities in the United States or Canada, or any reputable photographic journal published on either side, he will find that they will bear me out in my assertions. The best is always the cheapest, but the poorest is dear at any price. Fraternally,

THE PRINTER.

—
 In 1877 composite portraits were first taken by Francis Dalton.

—
 Sandow, the professional strong man has just been married in Manchester, England, to Blanche Brookes, the daughter of a Manchester photographer.

METHOD IN OUR MADNESS.

—
ELIZABETH FLINT WADE.

I received a letter recently from a friend who had strongly developed symptoms of the photographic craze, asking if it "cost much to run a camera?" and I immediately marked him as a wise man who in spite of his lunacy, sat down to count the cost before investing his money.

Does it cost much to run a camera? Many of us could answer that question in the affirmative, much to our sorrow it must be confessed, especially if we take a mental inventory of the spoiled plates, ruined prints, and stained clothing which, like the crumbs in the fairy tale, mark every step of our photographic way. It need not cost much to "run a camera" if one uses judgment and moderation, but these are the two qualities which the amateur finds it hard to develop. (No pun intended.) The facility—the "fatal facility" I once heard it termed—with which photographs may be made, tempts one to use every sensitive plate he carries with him on an outing. This is of course a great gain to the plate maker, but an out-of-pocket experience to the amateur.

Some amateurs never expose a sensitive plate without a previously formed conception of the picture they mean to take and the use they mean to make of it when taken, but the average amateur goes out with no definite object in view, takes whatever pleases his fancy in the vague hope that the picture may turn out to be something worth having. We should have a very poor opinion of a sportsman who took his gun and blazed away here, there, and everywhere, in the hope of hitting something. Sportsmen don't do that sort of thing, however. They first decide

what game they are going to hunt, and if it is *bears*, they load their gun for bears, and go to the place where they are likely to find bears.

The only way to prevent it "costing a great deal to run a camera," is to have some "method in our madness," to decide what pictures we want to take, cut this number down one-half, and make nothing but what is worth making. It is better to make a dozen attempts and get one successful picture of a chosen subject, than it is to make a dozen different pictures and have none of them good.

Suppose one should have a note-book specially devoted to titles,—then when one came across a bit of word painting which could be turned into a picture, "Captain Cuttle" it at once. Photography pursued in this way becomes an inspiration, and the amateur becomes as eager in his search for appropriate pictures to fit his titles, as does the fisherman, when, having prepared his bait, he endeavors to lure the wily trout from his watery home.

There are so many pen pictures both in poetry and prose, that it is a wonder that more amateurs do not make the turning them into photographs a feature of their camera work. It seems to me that the poets must have in their minds the idea of collaborating with the photographers, so many of their fancies can be illustrated with the camera. If one should wish to make a series of winter pictures, what more fitting and descriptive titles could he find than some which I quote, and which are chosen at random. There is variety too in the different turns of thought. See how they make subjects for the camera.

"All through the silent woods,
The trees with powdered hoods,
And foreheads calm and fair,
Are bowed like saints at prayer."

"On turf, and curb, and bower roof,
The snow storm spreads its ivory woof."

"Woodland paths that wind between
Low drooping pine-boughs, winter-weighed."

"The frosty diadem
Crowns every tree and whitens all the lawn."

"Upon the sombre forest lands,
The tall, gaunt trees stand forth like sentinels
Around a slumbering camp, their meagre
arms
Swayed by the winds."

For country scenes of the quiet rural
order, one finds such taking titles as :

"Old roads winding, as old roads will,
Here to a ferry and there to a mill."

"The hills curve round like a bended bow."

"White flowered orchards where young buds
unfold."

"The clouds come sailing from the windy
west."

River, stream and ocean, seem especially
designed for camera material, and the poets
with their charming descriptions have furnished
the most fitting of titles for the photographs.

"In curves the yellowing river ran."

"There's a fringe of willows where waters
run."

"Clear brook! thou shun'st the haunts of
man,
To dwell in limpid fount alone."

"Lashed by the surges, blow on blow,
The storm-worn cliffs are sadly sighing."

"Inverted in the tide stand the grey rocks."

"Wave after wave
Breaks on the rocks, which, stern and grey,
Shoulders the broken tide away."

"Strike away the bars and blocks,
And set the good ship free."

"It is the sea, fading and darkening in the
distance."

"And the stately ships go on
To their harbor under the hill."

These quotations are only suggestions
of what may be found among our
poetical works, and a further search

will furnish many pleasing subjects for
the camera.

When the necessity of having a new
wooden pavement for the Marylebone
parish was being discussed, Douglas
Jerrold remarked that "the vestrymen
had only to *put their heads together*
and the thing would be done."

Now I am sure there are no wooden
heads among our amateur photog-
raphers, but if we wish to give our
camera work an "excuse for being,"
we must put our heads together, sys-
tematize our work and "the thing is
done."

RAMBLING INCOHERENCIES.

NO. 5.—THE FAMILY PHOTOGRAPH
ALBUM.

A. H. HOWARD.



ACH member of a grown-
up family usually posses-
ses a private photograph
album, containing por-
traits of his or her own
particular acquaintance,
always arranged careful-
ly in pairs, every Jack
being conscientiously provided vis-a-
vis with a Jill.

There is often a good deal of bicker-
ing as to the ownership of a portrait.

For instance, James will be showing
his album to a friend whom he has
brought home to tea, while Nellie and
Sadie will be smilingly looking on.

Suddenly Sadie exclaims: "Why
James Henry Thompson, if you ain't
got my photo of Louisa Atkinson.
Wherever-did-you-get that I should
like to know?"

James replies, (roughly, to hide a
sense of guilt) "Taint yours."

"'Tis so."

"'Taint I tell you."

"Well you just give it up."

"Don't I tell you it ain't yours?"
(angrily).

The friend listens to this dialogue with a sense of embarrassment upon him, mingled with a disappointed astonishment at finding *this* family to contain certain discordant elements which he had hitherto lived in the belief belonged exclusively to his own family.

The mother is now attracted by the noise of dispute, to whom her daughter, with indignant emphasis explains that JAMES has STOLEN her photographs and that he'd just better keep his hands off HER album or it'll be worse for him."

To which James sullenly responds in a low growl, "'Taint yours."

"Oh! well! never mind, Sarah, let him have it," soothingly says mother, "maybe you can get another."

Of course to suggest a means by which the injury may be repaired is simply to pour oil on the flames, so Sarah instantly flares up afresh, and flounces off to her own room to sulk for the rest of the evening, while James carries his friend off to show him the garden, trying to act as if he were unconscious of having exhibited himself in a mean light.

But the family album belongs to mother, and is sacred. It is kept on the bottom rails of the little fancy table that stands against the window in the front parlor, and contains a portrait of father, when he was a young man, in a high limp collar and broad black neckerchief wrapped several times round and tied in a long horizontal bow. A group of father and mother just after they were married; he sitting down in an elaborately carved oak chair, she standing a little behind him in hoops and a net, with her hands clasped on his shoulder, both looking,

with a highly expectant air at nothing; separate photos of each of the children at various ages from infancy upwards, and a group of them all when the youngest was a baby, one of them displaying the curious feature of three left arms in different positions, and the baby, having moved its head at the critical moment, displaying no features whatever.

There are also sundry portraits of friends of mothers when she was a girl that give one the impression that girls were not as pretty then as they are now, and didn't know how to do their hair; and there is one of "Aunt Mary that died" and of Uncle Jim who was lost at sea, and Uncle Will in volunteer uniform with his hand grasping his rifle in the manner best adapted to show to advantage the ring that decorates his little finger.

There are other portraits, too numerous to mention—too numerous to be comfortably held by the album, for the brass clasp has been torn out by the roots with the strain upon it, and the book now gapes open, the thick leaves, having broken away from the back, sticking out in flakes, like geological strata.

Loose photographs too, that have failed to find a settlement in life, huddle together between certain leaves, and slide out precipitately whenever the book is handled.

When mother receives a visit from a friend whom she has not seen for years, she tells the girls to make tea directly and carries her guest upstairs to her own bedroom to talk about old times.

Finding tea not quite ready when they come down again she gets out the family album, collects laboriously the stream of loose photos that immediately strews the carpet, and seating her friend in an easy chair, pulls up a small

chair for herself, and placing the album partly on her own lap and partly on that of her guest, the following conversation is developed.

"Do you know who that is?" asks mother smilingly.

"Why, that's surely Julia ain't it? My, she's getting to be quite good lookin' ain't she. Tom allus used to say she was goin' to be the humly one of the family."

"Oh, Julia is got to be real handsome."

"Why, ye-aas!"

"She's goin' to be married next fall."

"You don't tell me, well now! who to?"

"Willie Mackay. You remember Willie, him as used to sniff so as a boy."

"Why, ye-aas, I recollect him fine. Ha! ha! ha! ho! ho! many's the time I've said to Willie, 'Willie, why dunt you use your handkerchief?' 'Ain't got none,' says he, gruff as you please, 'What's come of ut' says I, 'I only got one,' says he, 'and mother's usin' it to boil the pudd'n in.' He! he! he! dear! dear! I'd just die of laugh'n', 'Mother's usin' it to boil the pudd'n in!' O' course he was only jokin'. He was allus a great one for a joke was Willie."

"My! wouldn't she have been mad if she heard him."

"She would just so. She was awful bad-tempered, was Mariar. She led that poor Wallus Mackay an awful life."

"What's come to Wallus now?"

"Oh! Wallus is dead. Yes, died three year ago last Christmas, and Ned and Harry was pall-bearers, and Ned says he'll never go to another funeral till he goes to his own. He says he got his neuralgia stand'n' out in the cold without his hat, but I tell him it's

more likely him sittin' in a draft from the keyhole sparking that nasty Matilda Wilkison the night of Jones's party."

"How's Mariar fixed?"

"Oh! she done well. Wallus had quite a bit of money laid by, and then he belonged to them Knights of Pheatherus, and she got something from *them*. Oh, she's well fixed, is Mariar. A mighty sight better fixed than when Wallus was alive."

A few leaves of the album are contemplatively turned, then mother says with a jump, "There, that's Mariar."

"For the lands sake, is that Mariar, my! how she's altered. I'd never known her in this world."

"Yes, that's Mariar, and that's her youngest boy. A nice young fellow he is now, and *so* good to his mother."

"My! wasn't he a terror when he was a young 'n'. He'd say to his mother sometimes after she' spanked him for somethin', 'Mumma, when I'm a man I won't give you noth'n' to eat but mustard and pepper.' 'What'll I hev to drink Bobby,' says she; 'Vinegar with salt in,' says he, bold as brass. He was a dreadful child. Dreadful."

"Hey!" says the guest presently, "there's Annie Dooley. How's *she* doin' now?"

"Oh! Annie went to the old country."

"Is *that* so, you *don't* tell me."

"Yes. Some person wanted her to go and take care of her two children on the steamer, and promised her her fare there and back, but Annie, she was sick the hull time, and couldn't do nothin' but lie in her berth, as they call it, and wish for her death, and the lady she was with she said she wasn't goin' to pay no fare back, so she's there learnin' the dress-makin'. But she don't like it a bit, she says she often

wishes she was back in Canady. There ain't no place like it, she says."

Now Sadie appears, in a spotless white apron, reaching within an inch of her feet, the strings of which, tied in an elaborate, spreading bow behind, seem to contain as much linen as the voluminous garment itself.

"Mother, if you want any tea, you'd better come right now" then in a more amiable tone to the visitor, as the mother meekly rises, "When mother once gets at that there album there's no getting her to stir, and I'm sure Mrs. Pratt, you must be wantin' a cup of tea badly enough, goodness knows." "Now mother, just-look-at-them-photographs. All scattered over the place. It just fairly keeps a person busy, I declare."

"Well, I'm sure," says Mrs. Pratt, cheerfully, "we've had quite a nice time, haven't we, Mrs. Thompson?" Why ye-ass. "It's quite a long time since I seen you all. And Sarah too. Why you've grown quite a young lady. I suppose *you'll* be gett'n' married next," and they saunter cackling in to tea.

Why is it that people never date a photograph, and so there are always disputes and uncertainty as to the age of the subject when the picture was taken.

"There's Jack," says mother to a guest, "when he was ten year old."

"Why, mother," breaks in Sarah, who is always the talker, "Jack was *twelve* year old when that was taken. Don't you remember how father took him to Hamilton, and they wouldn't take half fare for him 'cos he was over age?"

"That was long after. That was when he was gett'n' better of the mumps and we thought we would send him to

your Aunt Susan's 'cos all hers had had 'em."

"Why no, mother," insists Sarah, "you must be dreamin'. Jack was thirteen and a half then. There's his picture there on the next page but one."

The page is turned.

"Law! no, Sadie," says Nellie, "Jack was more than thirteen and a half when that was taken. There's the one you mean. There on that other page."

"Nonsense, girl, what are you thinking about" exclaims mother "that must have been took when your Uncle Wismer was with us. That was—let me see—eleven—twelve—thirteen. That must have been nigh onto fourteen year ago. Or was it—no—I dunno—"

And so it is never settled. Now if people would only take the trouble to put the date on every picture as they obtain it, their album would be a chronological table in itself, and a deal of idle conjecture would be saved.

A married man never knows the age of his children. He never recollects the date of his wedding day, and can never recognize more than one fifth of the portraits in the family album, although, with the exception of half a dozen at the end of the book, of his wife's girl companions long before she was married, they all represent connections and friends of the family.

His wife having gone to Montreal for a week to visit with her sister, and taken the children with her, he asks a friend to take pity on his loneliness and come and smoke a pipe with him some evening.

The friend arriving, they go into the best parlor and light up. Then he says as he throws himself into an easy chair with a grunt of satisfaction, "I guess if Tilly was here now we'd get the grand bounce."

The friend looks alarmed and suggests a retirement to the cellar or somewhere, but the host is valiant, "Oh, pshaw! it's all right man, keep your seat."

Yet when his wife on her return, detects the smell of smoke in the curtains and taxes him with it, he will be sure to say deprecatingly, "Well, Dick Phillips was here one night, and I couldn't very well turn him out."

To which his wife will respond as she jerks the curtains about and opens the windows to air them, "*I'd* have precious soon turned you *both* out with a flea in your ear," of which he appears to entertain no doubt. But this is anticipatory.

Having puffed silently awhile, the host leaves his guest for a minute to cleanse a couple of tumblers by the simple, masculine process of holding them under the tap at full cock, and while he is absent, the guest has his wandering eye arrested by the family album, which he lazily drags from its retreat, of course scattering the eternal loose pictures which he picks up with a guilty glance towards the kitchen.

Then he crosses his left ankle upon his right knee, places the book upon the desk thus formed, and slowly turns the pages, removing his pipe every now and then to thoughtfully spit over his shoulder on the carpet.

The host presently returning with the glasses and a bottle, the guest asks:

"Say, Bill, who's this?"

Bill goes over, bottle and corkscrew in hand, glances at the picture,—takes a longer look at it, and says as he returns to his task,

"Upon my soul, I don't know, somebody Tilly knows, I guess."

Later, the friend remarks, "those must be Fred's kids."

The host glances on, glances off again, and says, "I don't know. Maybe.—No, it can't be, Fred only has one."

"No he hasn't, he has two. I saw him last week and he was full of 'em."

"Is that so? Maybe. *I dunno.*"

After his wife's return, he remarks one evening, opening the album at a certain page, "Say, Tilly, Dick was asking who that was. I couldn't tell him."

"Well you *are* a nice one. Don't you know who that is?"

"No, who is it?"

"Why, that's *me*. Shows how much you think of *me*. I don't believe you care for me *one* BIT." Etc., etc.

But there are two pictures in the family album which mother will gaze at with smiles that melt tremulously into tears.

One is a young fellow with a gay, saucy look in his handsome eyes. He is in his shirt sleeves, with a rakish-looking cap on his head and a pipe in his mouth.

The other is of the same individual, but sadly altered. The cheeks are sunken, the head hangs to one side in a spiritless, tired fashion, and the hollow eyes gaze sadly into vacancy. He is dressed in thick clothing buttoned well up on his chest, and a pipe hangs in his listless fingers as if he had been trying to smoke, but had found it no go.

He was a little wild, mother tells her guest, "but oh! such a dear, good lad, such a high-spirited, good-hearted, generous lad." He came home wringing wet through, at three o'clock one morning, and he was a little the worse of liquor, and lay in his wet things all night, and me knowin' nothin' about it no more than the dead. And in the mornin' he wasn't able to get up. And

he was never the same man again. We had three doctors to him and spent dollars and dollars, but nothin' couldn't never save him, and so he died. My poor boy. My darling."

And mother wipes her eyes slowly, while the girls stand out, grave and sympathetic.

"Poor mother" they murmur, "she's never got over John's death."

THE P. A. C.

Having received a number of inquiries lately as to the present standing of the P. A. of C., if it were incorporated, if it was intended to hold a convention this year, if any one could go in, etc., etc., we thought it well to answer all at once by publishing a full report of the Constitution and By-laws as adopted last November, also as full notice of the Convention of '94, with list of prizes, as can be given out at the present moment, knowing that it will reach the eyes of a number who have not received the printed matter sent out by the Secretary, owing to changes of address, and the many additions to the ranks. To those who are not now members we would urge the advisability of joining, and if at all possible, of attending the Convention. Do not stay at home and say the convention is not run right, that So-and-So is not a good man for the office, or that such a thing should or should not be done, but try the effect this year of doing your share towards making the Convention what we all want to see it, a successful and instructive meeting, run in the real interests of the photographer.

A Photographic Convention that will be run to suit everybody, especially where prizes are given, is not to be looked for, on earth at least, but we can all derive a benefit from such a

Convention as our Canadian Association now gives us, and we owe it to our own interests and the interests of photography to assist the efforts of the good men in office this year, who are working hard for the best interest of the P.A.C. Don't stay home and grumble. Attend the meeting, then if there is anything you don't like, say so, and use your influence to make it right next year.

THE PHOTOGRAPHIC ASSOCIATION OF CANADA.

To the Members:

Your Executive Committee takes pleasure in presenting you herewith the Constitution and By-laws of our Association, also the prize list for the next Annual Convention to be held in Toronto, October 31, November 1st and 2nd, 1894, to all of which we ask your careful attention.

CONSTITUTION AND BY-LAWS, ADOPTED AT TORONTO, NOV. 3RD, '93.

Whereas, the advancement of the art of photography and the elevation of the professional character of its professors; the establishment of a higher and more perfect system of conducting the business; the promotion of a more friendly intercourse and feeling, and a unity of purpose in pursuing the direction that points to the greater success of photography as an art, are dear to us in common with all well-disposed photographers; therefore we the members of a convention now assembled in Toronto, (Nov. 1893,) composed of photographers from different sections of Canada do now adopt the following Constitution.

CONSTITUTION.

ARTICLE I.

This Association shall be called "THE PHOTOGRAPHIC ASSOCIATION OF CANADA." Its aim shall be to unite the photographers of this country in the following objects:—

SEC. 1.—To improve the science and art of photography by diffusing scientific knowledge among its members, fostering photographic literature, stimulating discovery and invention and encouraging the production and the manufacture of the many articles required for photographic use.

SEC. 2.—To discourage and oppose any un-

just imposition which tends to hamper the progress of the art.

SEC. 3.—To establish the relations between members of the profession and the people at large upon just and business principles, which shall promote the public welfare and be of mutual advantage.

SEC. 4.—To inaugurate exhibitions of photographic productions, on a scale commensurate with the progress of the art.

ARTICLE II.—MEMBERSHIP.

SEC. 1.—Every photographer of good moral and professional standing, whether in business for himself, retired from business, or employed by another, or otherwise connected with the art, is eligible to membership.

SEC. 2.—Any person who is eligible may become a member of this Association by making application to the Treasurer, and paying an initiation fee of one dollar, and annual dues of two dollars in advance.

SEC. 3.—Employees will pay into the treasury one dollar annual dues.

SEC. 4.—The annual dues become payable on January 1st of each year, preceding the regular meeting and any member failing to pay the same prior to the adjournment of such meeting, shall forfeit his right to membership and can only be reinstated on payment of an initiation fee as provided in case of admission of new members.

SEC. 5.—Eminent photographers of other countries, inventors and other scientific men, who may be thought worthy of the distinction, may be elected honorary members. They shall not however be required to contribute to the funds of the association, nor shall they hold office or vote at meetings.

ARTICLE III.—OFFICERS.

SEC. 1.—The officers shall consist of a President, a first and second Vice-President, a Secretary and a Treasurer, who shall hold office one year from the first day of January following their election, or until their successors are elected. In case the offices of Secretary and Treasurer are filled by one person a third Vice-President shall be elected.

SEC. 2.—In the case of the temporary absence or inability of the President, his duties shall devolve on one of the Vice-Presidents.

SEC. 3.—The Secretary shall keep fair and correct minutes of the meetings and carefully reserve, on file, all reports, essays and papers

received by the association, and shall be charged with the necessary foreign and scientific correspondence.

Any moneys collected by the Secretary shall be immediately turned over to the Treasurer, taking his receipt for the same. He shall make an accurate and detailed report of the business of his office in time to be audited at the regular meeting of the Executive Committee.

SEC. 4.—The Treasurer shall pay no moneys unless by order of the President and Secretary. He shall present a statement of his accounts at each regular meeting of the Executive Committee.

ARTICLE IV.

SEC. 1.—The Executive Committee shall have charge of the general affairs of the Association and shall consist of the President and the two Vice-Presidents, Secretary and Treasurer.

ARTICLE V.

The Constitution may be altered or amended by a vote of three-fourths of the members present at any regular meeting, and notice to alter or amend the same shall be given at least one sitting before a vote thereon.

BY-LAWS.

ARTICLE I.—MEETINGS.

SEC. 1.—The annual meeting shall be held at such time and place as may be determined upon by the Association.

SEC. 2.—Special meetings of the Association may be called by the President with the advice and consent of the Executive Committee whenever deemed expedient.

ARTICLE II.—QUORUM.

Fifteen members shall constitute a quorum for the transaction of the business of the Association.

ARTICLE III.—ORDER OF BUSINESS.

SEC. 1.—Calling the meeting to order.

SEC. 2.—Reading minutes of last meeting.

SEC. 3.—Reports of the Standing and Special Committees which shall be read by their titles or in full.

SEC. 4.—Reports of Auditors.

SEC. 5.—Selection of location for next Convention.

SEC. 6.—The election of officers shall be held at the morning session on the last day of the regular convention.

SEC. 7.—The first session shall close with the reading of the President's report and referring to appropriate committees any portion requiring the action of such committees.

SEC. 8.—After the first session the order of business shall be determined by the nature of the subjects presented, and by the will of the majority.

SEC. 9.—All questions, except the election or expulsion of members, and the election of officers, may be determined by yeas and nays, or by a division if necessary.

SEC. 10.—Any motion duly made and seconded shall be stated by the President, and shall then only be debatable.

SEC. 11.—A motion made and seconded shall be open to discussion, and while it is before the Association no motion shall be received unless to amend, divide, commit, to lay on the table, postpone or adjourn, and a motion to adjourn shall be decided without debate.

SEC. 12.—Any member who may desire to speak on any motion or resolution, shall, standing, address the President and shall continue his remarks to the question at issue, avoid any offensive or personal remarks and shall not speak more than once, and then not more than five minutes upon the same subject unless by the permission of the President.

SEC. 13.—No member shall be interrupted while speaking unless by a person rising to a point of order decided by the President.

SEC. 14.—During the periods fixed for scientific discussion and exhibition of specimens and processes, the ordinary rules of parliamentary bodies shall be suspended, but at other times shall be enforced by the presiding officer.

ARTICLE IV.—ELECTION OF OFFICERS.

SEC. 1.—The election of officers shall be conducted by balloting unless otherwise ordered. A majority of votes cast shall be necessary for a choice.

SEC. 2.—The officers of the Executive Committee shall be entitled to their railroad fare and \$4.00 expenses for attending the meeting of the committee, the same to be paid by a draft on the Treasurer.

ARTICLE V.—VACANCIES, HOW FILLED.

SEC. 1.—In the event of temporary absence or a permanent vacancy in any office or in Standing Committees, except in the office of

President, the vacancy shall be filled by the President.

SEC. 2.—In the event of a permanent vacancy in the office of President one of the Vice-Presidents shall assume the duties of President until the next regular election.

ARTICLE VI.—PRIZES.

SEC. 1.—Prizes may be offered by the Association for excellence of work, in any of the branches of photography.

SEC. 2.—Any member of the Association may offer prizes for such photographic production as he may see fit to name, but shall not limit such production to any plate, paper, or other photographic requisite, the said prizes to be subject to the approval of the Executive Committee, to whom all prizes must be given for distribution.

SEC. 3.—No award shall be given to a display that is unaccompanied by a representative of the gallery in which the display was prepared.

SEC. 4.—Where there is lack of competition in any class the Judges may withhold first prize and award a second, third, or no prize if the exhibit is of inferior quality.

SEC. 5.—(a) Any member receiving a prize at any Convention shall not misrepresent the same in any advertisement but shall state plainly the nature of the award.

SEC. 5.—(b) Should any member so misrepresent an award (to the injury of another), the Executive Committee may, upon complaint being lodged, summon the parties interested to present a full report of all the circumstances, and should the evidence prove that misrepresentation has been indulged in, the Executive Committee may order a full and satisfactory retraction of such advertisement, which if not complied with inside of three days after notice has been served, the member shall stand suspended for such time as the Executive Committee may deem fit. Said suspension to be published together with a true statement of the case over the signature of the Secretary and President, in one or more of the newspapers in the town or city in which the offence takes place.

ARTICLE VII.

The majority rules in all cases except otherwise provided for in the constitutions or by-laws; and when in these by-laws there is a mention made of the will or determination of

the Association, it must be understood as that of the majority.

ARTICLE VIII.

This Association may from time to time enact such by-laws, rules and regulations as it may deem proper for its good government, provided such by-laws, rules and regulations shall not be inconsistent with the provisions of the constitution.

Through the kindness of Messrs. D. H. Hogg, Mullholland & Sharpe, the Stanley Dry Plate Co., the Anderson-Robinson Dry Plate Co., and the G. Cramer Dry Plate Co., who each subscribed \$50.00 towards the funds of the Association, (we may yet add to this list) we are enabled to offer the following prizes:

For the best twenty photographs of which five must be 8x10 or larger—1st Prize, \$50.00; 2nd Prize, \$40.00; 3rd Prize, \$30.00; 4th Prize, \$20.00; 5th Prize, \$15.00; 6th Prize, \$10.00; and \$5.00 to each exhibitor who does not win a prize but whose display is awarded twenty-four points or over.

The method of judging to be the same as that adopted last year, viz.—Ten Points each for Posing, Lighting, Chemical Effect, Printing, Retouching, and neatness of exhibit, sixty points in all.

Any plate and any printing process may be used at the discretion of the exhibitor.

All pictures to be from negatives made since November 1st, 1893.

All exhibits to be unframed and shall not bear the name of the exhibitor, but, instead, a motto or word, a duplicate of which, together with the exhibitor's name, shall be placed in a sealed envelope and shall be delivered to the Secretary when application is made for space and shall not be opened until after the Judges' awards are announced. For further information in regard to prizes your attention is called to Article VI, By-laws.

The following prizes are offered for employees:

Printing—For the best ten prints, any size and any paper: 1st Prize, \$6.00; 2nd, \$4.00; 3rd Prize, \$2.50.

Retouching—For the best retouched negatives, six in number, prints to be shown before and after retouching: 1st Prize, \$6.00; 2nd Prize, \$4.00; 3rd Prize, \$2.50.

Every effort is being put forward to secure the very best of talent to be on hand to demonstrate and entertain at the next Convention and we hope to be able to announce from time to time the names of the gentlemen secured and the subjects they will deal with.

Believing that the Association is a pronounced benefit to every member belonging to it and that immense good can be accomplished by it, we would like to see the membership doubled this year, and to this end we ask your hearty co-operation. If you are a member, solicit your friends; if you are not, send to the Secretary the "necessary" to make you one and come to the Convention this fall with great expectations and we will see to it that you are not disappointed.

A. M. CUNNINGHAM, E. POOLE,
President, Sec.-Treas.
 HAMILTON, ONT. ST. CATHARINES.

PERSPECTIVE AND THE SWING BACK.

(Concluded from page 267.)

In the lecture just referred to we were cautioned against making combination prints, and, to show that even the great masters were not free from errors in introducing figures into landscape, an engraving of a picture by Rubens was exhibited, in which some figures were introduced much too large for their surroundings. The painter has many advantages over the photographer; he is not tied to the points of sight where he stands, but can paint his picture from a point nearer to or farther from his subject. He can alter the position of objects, or omit them, and introduce others as he pleases; but in doing this he is liable to errors of judgment in estimating the sizes to which these objects should be drawn. The photographer who understands the laws of perspective and the properties of his lenses can, by taking certain precautions, work with absolute certainty in this respect. No. 14 is a copy of No. 9. I have drawn the horizon line at the

height which the lens was above the base of the print, and the point of sight is in the centre of that line. The horizon line is prolonged across the mount on the left-hand side to a distance of eight inches from the perspective, eight inches being the focus of the lens. From the perspective I draw a line obliquely downward to the base line, touching the root of the sapling, and another obliquely to the right, passing through a white spot, which is a piece of paper I placed on the ground at a measured distance of twenty-four feet from the sapling. A line drawn parallel to the base line at any distance into the picture will be twenty-four feet long between the points where it is cut by the retiring lines from the extremities of the twenty-four feet standard. Taking this standard as our basis of measurement, we can now proceed to set out any other distances we may require. To show the method of using it for other measurements, I have extended the standard base line to the right, till it represents thirty-six feet, and from that point I draw a line to the distance point on the left. At the point where that line cuts, the left-hand retiring line is thirty-six feet into the picture. From the point of intersection, I draw a line to the right, parallel to the base line, until it reaches a line drawn from the perspective to the thirty-six feet mark on the standard base line. We have now a rectangular space enclosed within these lines (that is, rectangular on the ground, but not in the print) having a length of thirty-six feet on each face. From this, it will be seen that it would be easy to indicate tennis courts on a lawn where no such lines existed in the negative. If you have, in another negative, a figure standing at a known distance, and taken with the same lens, you can de-

termine with precision the point in the landscape where such a figure may be introduced. I say advisedly taken with the same lens, for, if the figure was taken with a lens of different focus, it would be necessary to reduce the subjects to the terms of a common denominator. For instance, if the landscape were taken with an eight-inch lens, and the figure with a four-inch lens, it would be necessary to enlarge the figure two diameters before it could be used with propriety. At the right hand of the print I have erected a line at a right angle to the base-line standard, and of the same length (twenty-four feet), and I have subdivided it into convenient lengths. This will enable us to fix the height of objects in the print. A line is drawn from the bottom of the upright standard to the perspective, and another from the six-foot mark, also to the perspective. A vertical line between these two retiring lines at any position is six feet high. I show such a line at a point the same distance into the print as the sapling is, and you will observe that a six-foot figure at that position is one and a half inches high. Should you, for any reason, wish to work with great accuracy, you can check the correctness of your work by calculating the height which such a figure would be when photographed at that distance from the lens. The rule may be stated shortly as:— Divide the distance from the lens to the object by the focus of the lens, and divide the height of the figure by the dividend, less one. The result is the height which the figure should be at that distance. In the illustration given the supposed figure is thirty-nine feet from the lens, and I believe you will find that the height of the line is as nearly as possible correct. In combining such figures, it would be most im-

proper to take a figure from the right hand of the negative and print it on the left hand of another, or even in the centre of the print. It should be at a distance from the axial ray of the lens approximating to that which it occupied in the original negative, and the direction and quality of the lighting should be the same in both subjects. Some manipulative skill will be necessary to effect the combination successfully. Cast shadows will be particularly difficult to manage, but the real troubles will be encountered when combinations of interior work are attempted. In such subjects, the lighting of the objects composing the picture is modified by the reflections and shadows cast by each other, and it was to such subjects, probably, that the lecturer meant his caution to be applied. The difficulties are so many and so subtle as only to be successfully overcome (if overcome at all) by one who is capable of painting the entire scene and no one who could do so would hamper himself with the limitations incident to photography.

Returning to landscape photography, atmospheric perspective is a phrase which confuses some of our younger workers. It implies, of course, the separation of the different planes in the picture by the haze which is always present to a greater or less degree in the air, and cannot be measured by the rules of perspective, as it varies with the state of the weather. Clouds, however, are subject to the same rules as terrestrial objects. No one here would think of photographing the clouds at a zenith, and introducing them into a landscape, but I think we are not always sufficiently careful in placing our clouds at a proper distance above the horizon. In the first place, the clouds should be taken with a lens

of the same focus as that used for the landscape. We were told the other day that a print in which this rule had been broken, had received commendation. Such faults may occasionally escape attention, but judges and critics are "kittle cattle to shoe behind," and it is wise not to trespass too much on their forbearance. The direction, strength and quality of lighting should be the same in sky and landscape, and it would be improper to combine clouds taken from the top of Snowdon with a view taken from the Broads, but the altitude of the clouds is so great that no difference can be seen in the perspective of clouds taken from the ground line and those taken from the attic window. In all cases the horizon should be included in the sky negative, or, if this be impossible, its position should be marked for future reference. The camera should be levelled, and the horizon may be brought near the bottom of the plate by use of the rising front. The clouds may be used, either for horizontal or vertical landscapes. When the horizon is visible in the landscape or sea piece, the greatest care must be exercised to bring the horizon lines exactly together. The clouds there are so small that an error of only one or two degrees will be noticeable, and it is particularly annoying to see a cloud dipping behind and cut in two by the horizon. When only a narrow strip of sky is visible above tall foreground or middle-distance objects, a little more latitude is permissible in adjusting the clouds, though, even then, the two horizons should not be far apart. As we commonly take clouds with a smaller aperture than we use for landscape, it is desirable to soften the definition of the former in making the combination. It has been suggested that the clouds should be printed

through the glass. In addition to reversing the clouds, which is not always desirable, I consider the amount of coloring so introduced too great for most subjects. A piece of cut celluloid, from which a waste negative has been cleaned, will give the necessary degree of softness. When the clouds have to be repeated in a sheet of water, it is, of course, necessary to turn the negative, and in this case the blurring will not be objectionable.

It has been suggested to me that I should explain why and when it is desirable to take a view with the camera close to the ground in order to foreshorten the foreground. The point has often been dealt with, but at the risk of wearying you I will give a typical instance. Imagine yourselves looking at one of the upper reaches of the Thames, an eyot with tall trees is on your left, the far bank slopes gently to the water. In the meadows beyond—towards the middle distance—and near the right of the view, are one or two cottages, the faint line of distant hills bounds the prospect. At our feet the grass is broken in irregular patches, and a tall clump of water flags or bulrushes is on the extreme right. Focus the view with the camera at the usual height. If you include the foreground you cut off the sky, and the subject is divided in two by the broad stretch of uninteresting river; cut off the foreground and you have a narrow strip of picture sandwiched between the white sky and the white river. In neither case is the view worth taking. Now retire a step or two, lower the camera within a foot or two of the ground, raise the sliding front to cut off the superfluous foreground, and mark the difference. The water is reduced to a mere strip broken by the taller tufts of grass and dock leaves. The clump of

rushes give strength to the right-hand side, and the distance is thrown still farther back by the bold foreground. Water meadows, fenland, and the foreshore of tidal estuaries may with advantage be dealt with in the same manner.

I have now exhausted the time at my disposal, and probably the patience of my audience. If what I have said has convinced any one that a knowledge of perspective and of the influence upon it of the swing back will not only enable us to avoid errors, but give us greater freedom in our work, I may claim to have not altogether wasted the time of the Society.

REMBRANDT LIGHTING.

XANTHUS SMITH.

Rembrandt and shadow, shadow and Rembrandt. Have they not almost become synonymous? Is it perhaps just that Rembrandt should have become so associated with shadow, because no other painter probably has left so many works of art in which shadow predominates to so great an extent? But, strange as it may seem to those unacquainted with his work, he was withal a clear, brilliant painter, in nowise obscure, or smudgy, or heavy. When I say brilliant I do not mean brilliant in contrasts of color, for he dealt little or not at all in primitive colors, though at the same time a warm, clear, transparent, powerful colorist; but brilliant contrasts of light and dark, for it was by the very preponderance and depth of his shadows that he secured so much brilliancy in his lights.

Rembrandt, in addition to his quality of force of effect, always told his story powerfully, because, by

subordinating the greater portion of his canvases to comparative security, he succeeded in concentrating the attention of the spectator upon the particular group forming the incident of his work. The power of drawing the attention to the chief incident of a work of art is a happy one to its possessor. As in literature, in oratory, and conversation even, the author or speaker who is rambling and discursive, who does not gather together his ideas and state emphatically the gist of his tale or argument, will never make the impression that the more fortunate genius will who sets you at once in understanding and in sympathy with the point of his story. In art, and necessarily in photography, this quality of conveying forcibly the intention of the work, is dependent almost solely upon composition and light and shadow, and this is why it is that it is so important that the photographer should have a thorough understanding of the simpler truths at least of composition and effect. Both of which qualities Rembrandt was master of.

It matters not whether the subject attempted is of the simplest kind, a half-length portrait or an arrangement composed of many people, the opportunity arises in either for the display of ease, and grace, and force, or of awkwardness and insipidity. Rembrandt, it must not be forgotten, was dependent as much upon his composition as his light and shadow for his fine effects, because any amount of contrasts of light and dark would have availed him nothing had he not so judiciously placed them in his work that he gave them an agreeable form, supported them, and contrasted them to the utmost advantage.

Rembrandt, being a master in the management of light and shadow, is unquestionably one of the best guides for the photographer, whose art is at present presented to us only in light and shadow, but he must be carefully and understandingly studied in the engravings and photographs of his portraits and paintings, and in his etchings. It will not do to pose a sitter against a dark background, and, throwing the face wholly in shadow, make a photograph, and feel that you have secured a fine Rembrandt effect, for the chances are a hundred to one that you will get an exceedingly poor, dark, unimpressive picture. Such posing and arrangement might be admissible if you had a certain kind of delicate subject to deal with, with refined skin—light hair and a fine outline contour—the hair and garments being properly and gracefully arranged and the background very dark, and a skilful timing given, so that there would be a certain degree of brilliance of all the greatly predominating shadows which rested upon the subject. With a graceful, crisp and brilliant outline, supported by luminous shadows, a very agreeable effect is attainable. But such a lighting is only a Rembrandt lighting in the sense that the amount of high light in the picture is exceedingly small in proportion to the amount of deep shadow and half shadow, for Rembrandt in his portraits and picturesque heads almost always adopted the full, broad lighting which has always been the favorite mode of eminent painters, and when he has departed from this the effect has never been so powerful or agreeable as when the better mode was chosen.

There is nothing easier than for a photographer to experiment in these matters. His experiments are not necessarily the work of hours or days as with painters. At any time when he happens to have a little leisure he may pose some one about his place, and in a few minutes make a number of negatives of trial arrangements in various lightings. Let him pose any ordinary dark-complexioned person against a moderately dark background, throwing the face of the sitter in shadow, and, making a careful photograph of the subject, see, on careful comparison of it with any good work by Rembrandt, whether it can fairly be called a Rembrandt effect otherwise than as a joke or mere travesty. This sort of thing has, in fact, been so much done in a serious way, and many persons are so captivated by the simple novelty of anything apart from its intrinsic merit or value, and by big-sounding names, that a sight of work has been turned out as Rembrandt portraiture that is the vilest trash, and a libel on the great man under whose name it is passed off upon the public. Rembrandt was an indefatigable worker with his brush and his etching needle. He seems to have left us nothing in the way of writing by way of extending or elucidating his ideas, but he has certainly left us an abundance of demonstration of the particular bent of his mind. He understood that light may be luminous and brilliant in two ways—namely, by its great expanse and all-pervading influence, and, on the contrary, by its contrast with an almost overwhelming amount of shadow. He chose and adhered to the latter principle for the embodying of his ideas, and certainly with

great success, for he never was in any way remarkable for either grace or beauty in his works. Indeed, there are critics who consider him without the pale of the eminent painters, because in his Scripture subjects he has none of the classical refinement of the great Roman painters; but this is uncharitable, because his work was always earnest, and there is a certain calmness and repose in it which makes it impressive. Solemnity and sadness are wrongly associated with his work. A mistaken impression prevails that he was of a sad and miserly turn, and that much of what he did impresses us as terrible and mysterious, which ideas are entirely wrong, and cannot in anyway be sustained by careful observation of his works, and comparison of them with many others, as Salvator Rosa and Michael Angelo Caravaggio, for instance.

Many of his pictures, which are made up of more than three-fourths deep shadow and half shadow, give the most calm and agreeable impressions, representing as they do domestic interiors with a stream of sunlight coming into an apartment, upon persons quietly and comfortably reading or performing some household duty, giving the pleasurable sensations of cheerful repose and comfort. To work like Rembrandt is not to throw your whole picture into obscurity, burying the choicest features of your composition equally with the surroundings in shadow, but to bestow the most vigorous light and shadow upon your principal feature or group, and to have the light so cast or directed that it will reveal the very best modelling, and then surround it with a very large proportion of half shadow

and deep shadow, thereby giving it brilliancy and consequence.

The introduction of a proper amount of half shadow is an important consideration not to be overlooked in endeavoring to attain Rembrandt's effects. High lights amidst deep shadow must invariably produce hard, dry, spotty effects without a fair amount of half light and half shadow to soften them off, or lead them gradually into the deep shadow. Some of the artists of Rembrandt's own time, or a little later, in endeavoring to imitate his powerful, impressive style, overlooked the importance of sustaining half lights and half shadows, and instead of producing his broad mellow effects got only hard, dry pictures.

One of the greatest difficulties the photographer has to contend with is to overcome harsh, ill-shapen outlines, where masses of light drapery or other light objects cut against passages of dark. It is so easy for the painter, by a careful disposition or by the addition of a little shadow, to soften down such harsh outlines. Many a photographic composition which would otherwise make a very attractive and agreeable picture is ruined by the high lights taking the most obnoxious forms, and being highest on the very edge, where they come in contact with the dark surrounding them, instead of a little back from the edge as the artist would have it. On this account the photographer should, whenever opportunity permits, for he will not always have the necessary time to bestow upon it, be very careful about the disposition of the apparel, especially in female portraiture. If he devotes attention to the matter, and will look at much of the photo-

graphic work published, he may amuse himself by finding the numerous instances wherein ladies' dresses, chairs, and background accessories war with each other, and vie with each other in the ugliness of their shapes and the harshness of their outlines. Rembrandt lighting is here to be brought into play. The ugly forms are as far as possible to be reduced in importance or obscured by throwing them into shadow, and the most agreeable forms that we have to present are to be allowed to stand out in full brilliancy.

Let all photographers study carefully the works of Rembrandt. Let them go to the fountain head, and look at the best they can get hold of that is published from his paintings and etchings, and especially his portraits. Do not take him at second hand, for there has been much misconception in regard to his qualities as an artist, and they will certainly be greatly benefited, for the scope of the photographer is immense in light and shadow, and Rembrandt is one of the great expounders of light and shadow in art.—*American Journal of Photography*.

A remarkable example of a famous woman who has refused to sit for a photograph is Florence Nightingale. The only picture of her in existence is a photograph taken of a bust in St. Thomas' Hospital, made when she returned from the Crimea. No picture has been taken of the Empress Eugenie for many years, and, although she is now a forlorn decrepit old woman, leaning on a cane, the only photograph of her obtainable represents her to be in the prime of life, but garbed in widow's weeds.

HOW MR. F. HOLLYER WORKS THE COLD BATH PLATINOTYPE PROCESS.*

Before going into details perhaps it would be serviceable to some of you if I were to tell you the course I pursued in learning the craft of platinotype printing. In 1878 I made up my mind to abandon silver printing, and being convinced of the permanency of platinotype and charmed with its color and tone, I determined to adopt it. I first got rid of my silver printer—then put all silver baths, some gallons, in the waste tub and cleared all away, and refused to accept any work unless it was to be executed in platinotype—then I set to work and printed on an average about two quires of paper per week. This I did for some two years, doing the entire work myself—winter and summer, wet or fine. At the end of two years I was pretty well master of the subject. This method of learning is simple, but requires a good deal of endurance and patience. If I can assist any one to lessen the time in learning, I shall be pleased, and give you a few points and details which I have written out in their order.

No. 1. Don't finger the paper on the front more than you can help, especially this hot weather.

No. 2. Dry the pads bone-dry, over a gas-stove or otherwise; for, even in the driest weather, it is necessary to use heat. The drying is necessary for two purposes—damp is detrimental to the paper, and also if the pad is not dry it causes bumping. I use Wandle felt for pads, of which this is a sample. I have tried india-rubber, but was not satisfied.

No. 3. Exposure:—For that diffused light is to be preferred, direct sun-

light has a tendency to cause solarisation and other defects. Of course this is open to modification, as sunlight in November, December, and January is much to be preferred if you are lucky enough to get it, as it is not well for the paper to be too long in the frames.

No. 4. In judging how far to carry the exposure:—This is a thing I cannot tell you, and is only to be learnt by experience, for the conditions are so varied that it is impossible to give definite instructions. First of all there is great variation in the paper; some papers are hard with close texture—others are looser in fibre, less heavily sized, not so absorbent; and again much depends on the negative—whether strong in contrast or otherwise. I pass round some prints showing how far the exposure has been carried. It will be, I think, a good plan to tear some of these prints in half so that the results may be compared after development. The only safe way of determining the exposure is to expose, develop, and dry off one print first as a guide to the rest.

No. 5. After exposure roll the prints face out and put in the storage can. I have brought one of my own design—it has a receptacle for calcium—and fitted with a valve worked by the foot so as to let the air out when closing the lid.

No. 6. Development:—I use a saturated solution of oxalate—made with boiling water in a large jug—stirred up with a stick while the boiling water is poured on, and left to settle. I prefer a bath that has been often used, strengthened when necessary with the saturated solution from the jug, or you can throw in a handful of oxalate to the developer while

*Photographic Society of Great Britain.

hot. As regards temperature of bath that is important, and can range from 130 to 170 degrees according to results required; if over-exposed a low temperature may save the print—if under-exposed a high temperature is necessary; again a print from a flat negative is improved by slight printing and a very hot bath. I prefer floating the print, keeping the back as free as possible from the oxalate. There is one thing not to be forgotten—there is generally a black greasy sort of scum formed on the top of the developer, which can be easily removed by dragging a slip of paper along the top slowly and carefully. The formation of this scum is uncertain—sometimes much and often—sometimes otherwise—but must always be watched for and removed when required; for when once this scum gets on a print it is almost impossible to remove it. Always have a sufficiency of developer in the dish, especially when developing a large number.

No. 7. Clearing :—Hydrochloric acid, 1 part to 60 or 80. The acid should be pure and water-white; the yellow, or commercial, quality should not be used. Let the prints remain in the acid for about ten minutes, and then give them a second bath for the same time. The Company, I believe, recommend a third bath; but I do not think that necessary, unless you have a large number of prints. It is advisable to turn over each print a few times in the acid baths, being careful not to drag the prints hard against one another or against the bottom of the bath, as they get rather tender in the acid and apt to rub.

No. 8. Washing :—The object of washing is to get rid of the acid; for that use about three or four changes

of water—thorough ones—turning the prints over carefully during each change, and draining between each. In the matter of washing, everything depends on the number of prints and the depth of the washing trough. I use one of Doulton's earthenware sinks, with a plug, and I find four changes sufficient. I don't know that I have anything further to say, and will now show you how we develop large prints. The developing dish I had made according to my own pattern by Doulton. It is simply fitted into a zinc trough and heated by a length of iron pipe with holes punched in it, with air inlet. I may mention, for washing, that I do not use a wooden tray like this in every-day work, but a large Doulton sink; earthenware is in every way better to use, as the bottom of wooden vessels may be rather rough, and apt to rub the prints. In making this little show of developing, I may mention that half the number of prints are on a new kind of paper with a rough texture. It is very beautiful in color, and gives deep rich tones; but I cannot give any decided opinion on its workable qualities until I have had further experience. I think this new paper will turn out well, and sincerely hope so, for it is made in England.

F. HOLLVER.

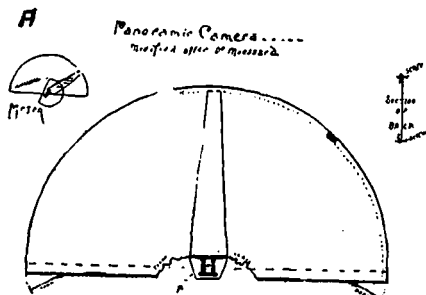
The Empress Frederick has induced the two Berlin societies of amateur photographers to co-operate in bringing an international exhibition of photographs by amateurs in 1895. Her Majesty has undertaken to be patroness, and has requested the Princess Henry to act as her substitute on the committee.

PANORAMIC CAMERAS.

H. H. BUCKWALTER.

(Continued from page 277)

The following designs are given in modified form from the original specifications. The modifications being only changes that simplify their manufacture and do not involve the vital principle or action. It must be remembered that success in making negatives requires much more skill than in the ordinary "push the button" camera. Time exposure is impossible and modifications in exposure are obtained by changing the speed of rotation of film or lens or by the use of stops. Freedom from vibration is very necessary and much less risk is encountered in rapid movement than in slow. The first plan presented will be that of the "Commander de Moessard" type, in which the film is stationary and the lens and slot movable. In the plan here presented no dimensions are given for the reason that they are all arbitrary and based on the focal length of the lens used.



The lens used should cover a plate whose longest dimension is equal (at least) to the width of the panoramic negative. Carefully focus it on an object a few hundred yards away and measure the distance from ground glass to stop. This dimension will be the basis for all future calculations in either of the plans here given. If the

focal length is 9 inches the panoramic negative is 56.55 inches and the half circle 28.27 inches long. In other words

$$F \times 2 \times 3.1416 = \text{full circle.}$$

$$F \times 3.1416 = \text{half circle.}$$

The width of the film may be almost any size if covered by full opening of lens. Take for example $5\frac{1}{2}$ inches. Two boards, top and bottom must be cut as above. The radius from A to circumference is the focal length of lens. The distance from the pivot to edge in front of lens is merely enough to allow the central box to move nearer the edges of the circumference. The size of the central box is $5\frac{1}{2}$ inches (for $5\frac{1}{2}$ inch film) by just enough width to carry the lens flange. In length the bases are slightly longer than the sides so that they will carry the turning pivots. The back of the central box is within $\frac{1}{8}$ inch of the film and has a vertical slit 1-16 inch wide. The box is, of course, light tight, and painted black, inside and out. The top and bottom boards are separated only enough to allow the central box to turn freely. Holes are drilled above and below the stop in the lens in which pivots are set so as to permit the central box to move. These holes must be drilled exactly at the centre of the circumference of the back. The front has two panels fastened running from the small doors at each side about two thirds of the distance from the side to centre. From these panels light tight gossamer cloth is draped to the sliding box and fastened so as to permit easy turning. The back is composed of fine strips of Russia iron. The back strip covers the entire space. The middle strips (top and bottom) are as long as the back strip but only as wide as the thickness of the top and bottom boards. The inside strips are one-fourth an inch

wider and serve as a flange to hold the film in place. The two doors on each end are light tight and give access for the insertion of film. The film is slipped in the space formed by the strips of Russia iron on the back. Sensitive side of film toward the lens. The upper pivot or axis carrying the inside box extends above the top board and has a circular piece attached to it. A cord running around its circumference and controlled by a spring or weight will actuate the inner box. If there is any dragging of the free end of the box, benefit will result if the bottom has a strip of velvet or plush glued across it and acting as a bearer. In use the camera should be perfectly level. The inner box is moved so as to tighten the spring or weight (the cap being on the lens). A trip should be provided so that an exposure is made immediately after moving the cap. The exposure is made by the light rays falling through the narrow slit as it passes across the face of the film. The camera must be removed to a dark-room for reloading.

(To be continued.)

DEVELOPMENT.

BY D. C. BROOKS.

The Secretary has so accurately described my paper as "Development for Beginners," that I scarcely feel it necessary to apologise to the advanced members of our society for introducing a subject which, in the form of a paper by one of the youngest and most inexperienced members, may possibly have no value or interest to them. May I, however, express the hope that, if there should be nothing new or interesting, there may at least be some remarks that will call forth a profitable discussion on what, after all, is one of the most important matters connected with photography.

Much has been written and discussed of late with respect to the power at the disposal of the photographer in development to alter the character of a negative, and, in all probability, the gentlemen who take opposite views in this matter are both right. Messrs. Hurter and Driffield say that the density of a negative is fixed absolutely by the amount of light action in exposure, and is not alterable by development. The use of the word "density" here means "the amount of silver actually deposited at any point in the film," and not the opacity of the film, which is what we have to deal with. Let one then dismiss the Hurter and Driffield theory as having no material bearing in the question before us, and when I speak of density, let it be clearly understood that I mean the opacity or light-transmitting power of the negative which gives its printing value.

For example: suppose you photograph a pure black and white subject, say a steel engraving or a sheet of printed matter, the exposure will render reducible a certain ratio of silver; but on development and fixing, the negative may be so thin to be absolutely of no value for printing purposes; intensifying the negative, however, and though you do not alter the ratio of the silver reduced in development, you do considerably alter its opacity; to such an extent, in fact, that an otherwise useless negative is all that you could desire, and answers the end in view.

The production of a negative is not in itself a matter of any moment; only so far as it is an end to the production of a picture is it of value, and that in the attainment of this end there are various modifications available in development I hope to be able to show.

Let me assume now that I am ad-

dressing an amateur who has just exposed his first plate and is wondering how he shall proceed with its development.

Of what does the plate consist? A support of glass on which is spread an emulsion of gelatine and bromide of silver; on exposure, given quantity of bromine is liberated, leaving the silver in particles ready to be reduced into a metallic state on the application of a reducing agent; the silver, not exposed to light, remaining combined with the bromine, only slightly altered in development, dissolved out of the gelatine in fixing, leaving the clear parts of the negative, which, of course, form the shadows in the picture.

A perfect negative, theoretically, is one in which the details in the deepest shadows are visible, and the tones graduate right through the negative to the high lights; in other words, the negative should have the highest lights almost opaque, and a gradation of tone to the deepest shadows, which should not be absolutely clear glass.

Your first negative, by a law which seems to operate with all beginners, will, probably, by no fault of your own, be of this perfect character, and after you have done the first one to perfection, and some experienced friend tells you if you do all subsequent ones like that you will have no cause to complain, your trouble will immediately begin, and how that first negative was produced will become an increasing mystery.

In the dark room, several precautions are necessary. Have a safe light, not necessarily a poor one; golden fabric for ordinary plates; ruby for isochromatic. Look carefully at your notebook as to the conditions under which the plate was exposed, and try and form an idea as to whether it is likely

to be under, properly, or over exposed. Having decided this, choose the developer most likely to produce the kind of negative you desire. If a portrait, it should be full of detail and not too dense, in other words, of a soft character. If a landscape, fair density in the high lights, a good range of half tones, no clear glass, but rather as much detail in the shadows as you can possibly coax out of the plate short of fogging. If a black and white subject, then keep the lines or shadows perfectly clear, and make the lights as opaque as possible, develop as far as possible, but immediately the shadows show the least sign of fogging, put the plate in the fixing bath and depend on intensification to give you the needful contrast.

I will say a word or two towards the close about the first and last kind of negatives, and we assume that the one we have in hand is a landscape subject of such a character as is taken ninety times out of one hundred.

There are various developers to choose from. Pyro-ammonia, pyro-soda, hydroquinone, amidol, metol, and glycin. I am fond of experimenting and have tried the lot. I do not say I understand them. For a long time I used pyro-ammonia, and for a badly over-exposed negative it probably has no rival. There is a complete control over this developer, such as, in my opinion is offered by no other; but when I learnt better than to considerably over-expose, I abandoned ammonia with its unpleasant and disagreeable odor and took to pyro-soda, for which, so far, I have a preference over all others as an all-round developer. I make up a half-a-gallon according to the Ilford formula; 2 ozs. sulphite soda, 2 ozs. carbonate of soda, 20 grains bromide potass, water 20 ozs.

In this formula, the pyro is the reducing agent, the sulphite of soda the preservative, the carbonate of soda the accelerator, and the bromide the restrainer.

The sulphite of soda, in addition to preserving the pyro from oxidization, has a retarding and density-giving action combined with slightly developing power.

My strong advice is, study well the action of the various component parts of your developer, gain facility in altering the quantities and proportions to serve the ends you have in view, and development will begin to possess a charm for you on its own account alone.

After brushing the plate, I take 1 oz. of this stock solution, add 1 oz. water and 6 or 8 grains of pyro dry. Sweep it along the edge of the plate so as to cover the plate entirely at one flow, and thus avoid mark or lines in the negative. Keep the dish rocking. If the highest lights appear, followed quickly by the half tones and then the deepest shadows, you may assume that everything is going on all right. Shield the plate from the light and continue the development until the whole surface of the plate assumes a greyish color, and the detail is almost invisible, when I invariably find on fixing that a passing negative is the result (I use Ilford isochromatic, medium, and instantaneous).

If, however, the highest lights are not quickly followed by the half tones, but continue to increase in density whilst the remainder of the plate remains clear, you may assume under-exposure. Pour off the developer and apply the stock solution alone without any addition of pyro or water, and continue with much patience and long suffering in the hope that the detail will come; but it is an axiom in pho-

tography that what is not in a plate will not come out. There are degrees of under-exposure; if it is only slight; a passable print may be obtained, certainly not a satisfactory slide, but if extreme, then I am inclined as the result of a good deal of trial, patience and expense, to agree with Mr. Pringle that there is only one proper way to develop such a negative, viz., by a hammer, and take if possible a second negative. In a word, an under-exposed negative requires such treatment in development as will induce all the detail in the shadows without blocking the high lights.

Perhaps at this point I had better say a word about metol as compared with pyro. Whatever the respective merits of the two agents may be in the case of over-exposure, or even correct exposure, there is little room to doubt that for an under-exposed negative metol not only produces with greater rapidity all possible detail, but when the plate has been forced to a degree that with pyro would completely block the high lights, metol will produce a negative with a far better gradation of tone, softer, fuller of fine detail, and with the highest lights not too opaque to print their detail—in a word, a print from an under-exposed negative developed with pyro is not to be compared with a print of the same subject with a negative similarly exposed and developed with metol. Beyond this, the same solution that develops negatives can be used subsequently for bromide paper and lantern plates without changing the dishes, and in certain circumstances this is a material gain.

Having dealt with correct and under-exposure, a word is necessary respecting over-exposure.

If, when the developer is poured on

the plate, detail immediately flashes up over its whole surface, the appearance is flat and density is lacking, quickly pour off the developer, weaken it by the addition of water, add bromide and pyro, and give plenty of time. The aim should be to increase the reducer and restrainer and decrease the accelerator. If before development the over-exposure is known, then it may easily be remedied by carefully proportioning the contents of the developer. There is sufficient scope to produce negatives of a fairly uniform character with exposures varying from one second to forty seconds.

Granted, however, that we have a correctly exposed plate, the exact point at which development should be stopped is an important one. As I have previously said, my own practice is to keep density well in check, and assist the detail as much as possible, using a brush and strong solution on the deepest shadows, and stopping development just short of the actual fogging of the plate. When this takes place you may immediately fix, as any hope of improving by further development is at an end. When development is finished, fix in hypo.

When every precaution and care has been devised, the negative is rarely of such a character that improvement is not possible. This may be effected in various ways, but is outside the scope of my paper to-night. Intensification, reduction, partial reduction, etc., are subjects which might occupy an evening to themselves.

I can well understand that some one will say that to use so many developers and to be constantly changing is undesirable. I am quite in agreement. Find the particular developer best suited for the plate you use, learn all you can about its capabilities, and for

important work use no other; but, on the other hand, do not forget that failure is often fraught with lessons and experience; that success—especially when it is a mere fluke—can never teach.

One word of warning I must add—do not judge the value of your negatives by their appearance. Try a print, and you will probably not be the first amateur who has been surprised what a beautiful strong print the worst looking negative you have will produce.—*Read before the Sheffield Photographic Society.*

PHOTO EXCHANGE COLUMN.

Many of our readers will, no doubt, return from their summer outings with a rich harvest of good things photographic. To those who would like to exchange pictures with their brother camerists, we will devote space, free of charge, to announce the fact and to state the region they have been working in. This should give our readers the opportunity of adding considerably to their collection of views. Such an exchange will not only enlarge the collection but will help in the arrangement for next summer's outing and by securing a number of different pictures for each negative taken, make up in part for the cost of the plates used. We are willing to give the space for use in this way free of charge, and it will be freely used.

The first photographic society was founded by M. Le Comte Montfort, in Paris about 1850. The first photographic journal was *La Lumiere*.

A message was carried by signalling with sunlight from the top of the Equitable building, Denver, Col., to the summit of Pike's Peak, 66 miles, in an air-line on Sept. 3rd.

BOOKS AND PICTURES RECEIVED.

The "Art Amateur" for September is another artistic treat. Two very pleasing colored plates are enclosed.

"Wilson's Cyclopædic Photography," by Edmund L. Wilson, Ph.D. New York, Edmund L. Wilson. Cloth bound, \$4.00. This work is without doubt the book of the year. It contains over five hundred closely printed pages, and treats in a concise and practical manner every subject known to photography. As a book of reference it is invaluable and we feel we cannot too strongly urge its being in the hands of every photographer. Mr. Wilson, whose other writings have now a world-wide reputation, has given his life's experience to the compiling of "Cyclopædic Photography," and the result is a work that will mark an epoch in photographic literature. In wealth of formulæ and practical everyday working processes, it may be likened to a hundred year books boiled down in one. Cyclopædic Photography is sure to have an enormous sale.

"Babyhood," in its handsome new cover, is now the most attractive as well as the most interesting journal of its class. The September number is full of well written articles on nursery topics, by people of long experience in such matters. It is certainly a magazine that should be in the hands of every mother in the land. Babyhood Publishing Co., New York. \$1.00 per year.

We are in receipt of No. 1, Vol. 1 of the new journal, "Scientific World." A new monthly review of art, science, mechanics, and manufactures, published in London, England. The

object of the new paper is to deal in a popular and comprehensive manner with new discoveries or inventions relative to engineering, electricity, photography, architecture, medicine, etc. The first number is exceedingly bright and up-to-date and it will undoubtedly meet with general favor, which means success. In this first number, the leading article, pertaining to photography, is taken from THE CANADIAN PHOTOGRAPHIC JOURNAL. The illustrations are numerous and well executed. It is printed for the proprietors by Marcus Ward & Co., Farringdon St., London, Eng. Annual subscription, five shillings.

The first number of the "Junior Photographer" is to hand. It is similar in size to the "Practical Photographer," but differs from that journal by catering to the young beginner more than for the advanced student. A journal of that nature is certainly needed, and if the "Junior Photographer" will really devote at least part of its pages to the real primary steps in photography, and give that explanation of the why and the how to the tyro, that is generally passed over by photographic writers, as too well known to need repeating, it will undoubtedly fill a long-felt want and make many friends.

OUR NOTICE BOARD.

From F. A. Mulholland & Co. we have received samples of the new "Aureole" mount. It is a square mount with a circular opening, and has delicate embossed designs in each corner. The print is mounted on a separate mount and slid in under the circular opening. It is new and attractive and will undoubtedly have a big sale.

Fallowfield's "Traveler" for the month is again to hand and filled to the brim as usual with useful information as to what and where to buy things Photographic.

We are in receipt of the catalogue of Steven Brothers, of Glasgow, giving the full description of the large stock of lantern slides carried in stock by them.

Landon's "O.K." Aristo paper is steadily growing in favor. The many good qualities it possess, combined with the fact that it is the product of a Canadian industry, makes it in high favor with our Photographers.

News of Anthony's International Annual for 1895 comes to us as follows: "The seventh volume of the International Annual promises to eclipse all its predecessors. Never before have so many prominent authorities contributed to its pages. Bigger, brighter, better was the motto last year. It is not easy to find one for volume seven.

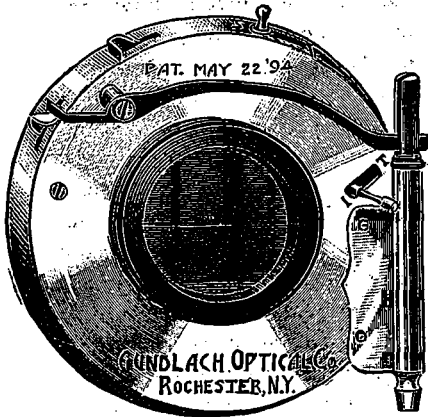
We take pleasure in calling the attention of our readers to the Thornton-Pickard shutter. We have had an opportunity lately of testing the working of the "Time and Instantaneous" shutter, made by this firm, and must say that the results obtained were completely satisfactory in every way. The following short description of this popular shutter will give an idea of its construction and manner of working. "This shutter is made on the curtain principle, and fits on the lens hood or tube and is supplied for all sizes of lenses. By means of patent rubber moulding one shutter can be used on two or more lenses of different sizes. The moving parts are extremely light, therefore the shutter gives no vibra-

tion. It has great range of speed and will give exposures from 1-90 of a second up to minutes or hours. When the pointer or lever is placed at 'Inst' or 'I' the shutter gives an instantaneous exposure the duration of which can be regulated by the small speed knob. The speed indicator on the opposite side of the shutter shows the speed at a glance. By placing the lever to 'Time' or 'T' the shutter will stay open as long as the ball is squeezed. For very long exposures such as interiors pull the cord until the first click is heard, the shutter will then stay open as long as is desired. The price is exceedingly moderate and the work of the highest class." In addition to this, their standard shutter for time and medium short exposures, the Thornton-Pickard people manufacture special stereoscopic shutters, a before-the-lens, very rapid shutter called the "Special" and a marvelously quick shutter the "Focal plane," which acts behind the lens as close to the plate and is capable of giving a 1-1000 of a second exposure. The "T.P." shutters have easily the call over all others in England and have now a legion of friends in Canada. The firm issue a catalogue that contains a full description of their goods and a great deal of useful information regarding instantaneous photography, etc.

You may strike just what you have been looking for if you will write Messrs. Mulholland & Company for explanation of the mystic number "999."

A NEW PHOTOGRAPHIC SHUTTER.— We present herewith a description of a new Shutter for photographic lenses, which has just been completed and placed on the market by the Gund-

lach Optical Co. and said to be the best and most simple Shutter in the market. It is unlike any other shutter made, in that all the works are contained within the case and hence are not liable to get out of order or become defaced with use, besides being protected from the weather, dirt, etc.



The blades open parallel and are so pivoted that the least possible power is required to operate them. It has a novel safety device which does not admit of the blades opening during the setting of the shutter. It is arranged either for hand or pneumatic release, and for time and instantaneous exposure. This Shutter occupies less space for a given size of lens than other shutters and sells at a lower price than other first class shutters. The workmanship on these shutters is of the very best, and as the shutter mechanism is contained in an accurately turned case it follows that the lenses must remain properly centered when mounted with the shutter. The sizes now ready run from 4x5 to 8x10. With U.S. prices from \$7 to \$8.50 fitted to the Gundlach Lenses and \$9 to \$11.50 when fitted to lenses of other makes.

Mr. John Carbutt, the well-known Dry-plate maker, has placed upon the

market a developer that should prove a boon to both the professional and amateur photographer. This developer is in the form of compressed tabloids that can be carried in the vest pocket. Mr. Carbutt gives the following directions for use of the "J.C." tabloid developer: "In using this developer the exposure may be reduced one-third to one-half that usually given for Pyro developer, and care should be particularly taken not to over expose. To readily dissolve the tabloids place them between stiff paper and crush by rolling a bottle over them, then place with the required quantity of water in a bottle and shake until solution is completed, let stand a few minutes to settle or filter through a tuft of absorbent cotton placed in a glass funnel. For time exposures and tentative development, dissolve two J and two C tabloids in six ounces of cold water (distilled, melted ice or boiled city water). A few drops of a ten per cent. solution of Bromide of Potash may be added after detail is well started and development allowed to go on to gain density. For instantaneous exposures dissolve three J and three C Tabloids in four ounces of water, commence development in the weak solution given above, and when detail is fairly well out, transfer to the last-named solution. The development will be quite rapid, but this need not be feared; let it continue until required density is obtained, then wash and fix in the following:

CARBUTT'S NEW ACID FIXING AND CLEARING BATH.

Sulphuric Acid.....	1 drachm
Hyposulphite of Soda.....	16 oz.
Sulphite of Soda.....	2 oz.
Chrome Alum.....	1 oz.
Warm Water.....	64 oz.

During cold weather use only half the quantity of Chrome Alum in above.

Dissolve the hyposulphite of soda in 48 ounces of water, the sulphite of soda in 6 ounces of water, mix the sulphuric acid with 2 ounces of water, and pour slowly into the sulphite soda solution, and add to the hyposulphite, then dissolve the chrome alum in 8 ounces of water and add to the bulk of solution, and the bath is ready. This fixing bath will not discolor until after long usage, and both clears up the shadows of the negative and hardens the film at the same time. After negative is cleared of all appearance of silver bromide, wash in running water for not less than half an hour to free from any trace of hypo solution. Swab the surface with wad of wet cotton, rinse and place in rack to dry spontaneously. The tabloid having the letter J on its surface is the active developing agent, and the one with the C is the accelerator. In summer care should be taken to keep the developer cool at an average temperature of from 65° to 60° F. The developer may be preserved in a bottle after use if not exhausted; it will keep well in solution for a reasonable time and may be used in starting development on instantaneous exposures in place of the weak solution noted above.

Through the kindness of Mr. Carbutt we have had an opportunity of working with the tabloids and have given them a few severe tests. We have also placed them in the hands of several expert workers for trial and hope to give their report in the next number. Our own experience with them bears out fully the claim of Mr. Carbutt for them. In developing two exposures of 1-200 of a second on different plates, they were used in place of our usual Hydrokinone—metol developer, and in both cases, we secured brilliant negatives and had them fixed and washing inside of twenty minutes.

Cranford, N.J., Aug. 16, 1894.

Dear Mr. Carbutt,—I have tested your J. C. Tabloids on about 50 exposures, quick work with duplex shutter, and find them all that you claim. The quality of the negatives has been more than satisfactory and the prints such as render it difficult for my friends to credit the rapidity of exposure. The density and detail of the negatives has been in every instance almost equal to time exposures and as I purposely strained the conditions in order to test thoroughly, such as exposure under thick foliage in shadow, I am fully warranted in endorsing the developer. Permit me to congratulate you on its success.

Yours sincerely,

R. M. FULLER, Gen'l Secy.
American League of Amateur Photographers.

COMING EVENTS.

Photographic Association of Canada will hold annual convention at Toronto, Oct. 31st. to Nov. 1 and 2; open to members. Valuable cash prizes offered. Meetings are very instructive and interesting, well repaying attendance from any part of Canada or the States. Special classes for employees. Full information from Pres. A. M. Cunningham, Hamilton, or Sec. E. Poole, St. Catharines.

Second Prize Competition of the CANADIAN PHOTOGRAPHIC JOURNAL. Open to all professional and amateur photographers. Prizes valued at \$400 offered in numerous classes. Last day of entry, September 30th. Full particulars in this issue.

Harper's Young People—Photographic competition for amateurs under 18 years of age, open to all. Held

Dec. 7, 8 and 10, next, in connection with a fair for benefit of a school and hospital for poor boys. Cash prizes amounting to over a hundred dollars will be given in four classes, viz., figure studies, landscape with figures, landscapes without figures, and marines. Rules of competition and further particulars by addressing Harper & Brothers, Franklin Sq., New York City.

Exhibition of Photo-Mechanical Prints and Printing Processes—The Society of Amateur Photographers of New York will hold an exhibition of photo-mechanical prints and printing processes at the society rooms, number 111 to 115 West 38th Street, New York, from the 26th November to the 8th December, 1894, open to the world. Blanks to accompany prints, and any information about the exhibition desired may be obtained by addressing Robert A. B. Dayton, the Society of Amateur Photographers of New York, 111-115 West 38th Street, New York.

Gordon College Amateur Photo. Association, Victoria, N.S.W., will hold a grand intercolonial photographic exhibition and congress during easter, 1895. Prize list and particulars later.

The publishers of the *American Amateur Photographer* announce their second annual lantern slide competition, open to all. Five classes; prizes, silver and bronze medals. Entries close Dec. 15 next. Full particulars on application to *American Amateur Photographer*, 239 Fifth Avenue, New York City.

In connection with the fair to be held at the Twenty-third Regiment Armory, Nov. 14th to 29th, next, there will be given a photographic exhibition. The rules are about the same as

those which governed the exhibition of the Amateur Society of New York last spring. Medals (twenty-five silver) and certificates of merit (fifty) will be awarded for artistic, technical and scientific excellence of pictures and lantern slides. Pictures outside of New York may be sent unframed, but must be mounted with at least one inch margin. No charge for entry or wall space. Particulars may be obtained from G. E. Hall, number 211 Centre Street, New York City, with entry blanks. Entries close Oct. 15th, 1894; exhibits must be delivered, addressed "Photographic Department Twenty-third Regiment Armory, Bedford and Atlantic avenues, Brooklyn, New York," on or before Nov. 1st prox. This will be a good opportunity for the JOURNAL'S second competition competitors to make additional prints and forward to Brooklyn.

Wilson's Photographic Magazine offer cash and other prizes, in a lantern slide competition open to all. Last day of entry Oct 1st. Particulars on application.

Stanley Show, 1894—The Stanley photographic competitions, in connection with the eighteenth Annual Exhibition of cycles, etc., will be held at the Royal Agricultural Hall, Islington, London, N., from November 23 to December 1, inclusive. Twenty medals (four gold) are offered for competition in the following classes: (a) Landscape, with or without figures; (b) Hand camera work, set of four from negatives not exceeding 5x4; (c) Seascape or marine; (d) Figure studies, *genre*, etc.; (e) Portraiture; (f) Beginners who have commenced photography since January 1, 1891; (g) Cycling, for the best print taken by apparatus

carried on a cycle; (*h*) General class, pictures not included in any of the foregoing classes, such as architecture, scientific, etc. With the exception of class (*b*) all the awards will be for one print only. The Manager of the Photographic Section is Mr. Walter D. Welford, 57 and 58 Chancery-lane, London, W.C., of whom full particulars can be obtained.

SCRAP ALBUM.

There is something going on in Mars just now, which greatly excites astronomers. So far as laymen may penetrate these mysteries, it seems that some shining specks, quite unlike anything ever seen before, have been discovered, and that the stars are exceptionally favorable to the hypothesis that the Martians are trying to signal to us. The only other conceivable theories are that these specks are the effect of an aurora or of forest fires on a gigantic scale, but scientists appear actually to regard these as less probable than the first explanation. The mere suggestion of signalling sends a thrill of fascinated expectancy through the whole academic system of Europe, and men of weight are already reviving the old schemes and propounding new ones by which an effort at sending back an answering signal through space may be made.

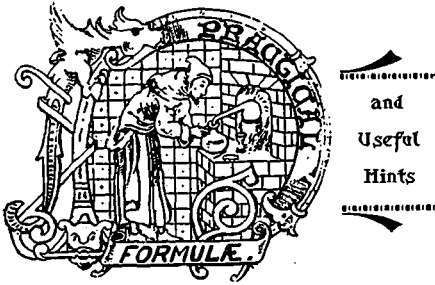
Coal tar, formerly considered a waste and a regular nuisance to gas-workers, is now utilized as one of the most valuable color producers. Chemists have extracted from it sixteen shades of blue, the same number of various tints of yellow, twelve of orange, nine of violet, besides numerous other colors, shades and tints. A late magazine writer in summoning up

an article on "Uses of Coal Tar," says: "The amount of coloring matter stored in coal is so great that one pound of the common bituminous variety will yield sufficient magenta to cover 500 yards of flannel, aurine for 120 yards, vermilion for 2,560 yards, and alizarine for 255 yards of turkey red cloth."

THE QUEEN'S MEMORY.

Here are a couple of stories told of the wonderful power of memory enjoyed by her Majesty. Conversation at the dinner table at Windsor recently, turned on Rome and the Pope. The Queen somewhat surprised those present by saying that she had seen his Holiness, adding: "He was presented to me many years ago, when Cardinal Pecci, by Cardinal Howard; then we did not know he was at all likely to be Pope—indeed, Cardinal Howard seemed to have much the better chance. But I remember the occasion quite well; it must be nearly thirty years ago." In Florence one day the Queen perceived a man attempting to photograph her in her carriage. She called the attention of one of her attendants to him, and said: "I should like to speak to that man; he was mentioned to me by Lord Palmerston, when I wanted some photographs copied by a permanent process, and he did them for me, but I thought he was dead long ago." The man being presented to her Majesty, said he had been out in Australia for five and twenty years, and was indeed the person to whom she had referred

THE cross mark instead of a signature did not originate in ignorance. It was always appended to signatures in mediaeval times as an attestation of faith.



Dr. Liesegang tells us that a simple manner of obtaining increased density in a negative that has been developed with pyro, is by re-wetting the negative after a first washing and drying, and subjecting the negative to a gentle heat during the second drying. The negative during the second drying will stand a degree of heat that would have melted the film previous to a first drying. With this treatment, he says, the high lights become more opaque and the vigor is doubled. It is an easy way to gain a little increased density when a negative is not quite up to the mark in printing quality and yet hardly needs a more extended intensification.

A means of reduction that is also simplicity itself is as follows, and will be found quite useful in cases of over-development. The plate is taken from the Hypo and after a moment's washing is exposed to the air for a short time. A lately made test of this simple way of securing reduction showed a marked improvement.

DEVELOPING ENLARGEMENTS WITH EIKONOGEN.

A correspondent in *Photography* advocates the following Developer for obtaining rich velvety black tones in bromide paper :

A.	
Sodium bisulphite.....	60 grains.
Eikonogen	120 "
Warm water.....	10 ounces

B.	
Potassium carbonate.....	240 grains.
Potassium bromide	8 "
Water.....	10 ounces
(Bisulphite of soda, not ordinary sulphite of soda.)	

To develop take three parts A. and one part B. just before using. With anything approaching correct exposure through a good even negative, development will be complete in three or four minutes. Eikonogen-developed prints should be washed for at least ten minutes before fixing. No acid bath is required to clear, as the water will do this. Fix in hypo four ounces, water twenty ounces, for ten minutes, and wash thoroughly as usual. Always use fresh hypo for each batch of prints, if good tones are to be relied upon.

Borax as a restrainer.—One drop of the following added to the developer will be found to act as a powerful restrainer :

Borax.....	60 parts.
Water.....	1000 "

A few drops will entirely stop development at any stage.

Black court plaster is said to be far superior to the usual gummed strips for binding lantern slides. It also brings the court plaster handy in case of a cut finger, as sometimes happens in handling glass.

Be sure to send your entry in our second competition so that it will reach us by Sept. 30th. Our professional friends seem a little loath to enter the lists in open competition with the amateurs; surely they are not afraid to break a lance with them in an open field, with no favors shown. We want a larger entry from the PROFESSIONAL PHOTOGRAPHERS in classes G, H and I, at any rate. There should be at least a hundred more entries in each of these classes. The prizes are there for you, also the glory—have a try for both.



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.

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|-------------------------|---------------------|
| Prof. W. H. Ellis, M.D. | Hon. President. |
| A. W. Croil, | President. |
| W. H. Moss, | 1st Vice-President. |
| E. M. Lake. | Sec.-Treasurer. |

Monday evenings now find the club rooms quite well filled with members. The enlarging apparatus is in great demand for lantern slide work. Everything points to a very successful and interesting winter at the rooms. President Croil has returned from abroad, looking much better for the trip.

CALIFORNIA CAMERA CLUB.

It has long been the wish of the Club that the Club become more of a photographic school than it has ever been, and it is the desire and intention of this Committee to make it so. With this object in view we propose to commence with a series of lectures and practical demonstrations that will be instructive and a benefit to its members. We propose to commence on Wednesday evening, September 5th, with our first demonstration by Mr. O. V. Lange, the subject of which will be "The Camera, With Its General Uses." This will be followed by a demonstration on the construction of the lenses, the use of the different kinds, and makers. Then we will take up exposure; plate making; photographic chemistry; developing with different developers; printing in the different branches on different kinds of paper and plates; lantern slide making, etc., etc.

We have laid out a schedule of classes, to be held every other Wednesday evening, that will carry us through the winter months, and have secured a number of experts who will demonstrate the above subjects. We trust that the members will take an interest in these demonstrations and attend regularly.

The annual marine outing of the Club took place September 10th.

COMMITTEE ON CLASSES AND DEMONSTRATIONS.

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 Sept. 30th. "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 5x7)—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 6½x8½ Orthochromatic Landscape Plates, sens. 23. 2nd Prize: 4 dozen Carbutt 6½x8½ 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.

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.

S.J.T.—A letter addressed to St. John, N.B., will reach the party.

A READER, FORMER MEMBER J.R.S., and others.—See full notice of the P.A. of C. in this issue.

"LIME-LIGHT."—The Carbutt lantern plate is the most popular in the States, the Ilford in England.

CERTIFICATES OF PROFICIENCY.

RULE 1.—Persons desirous of gaining our certificates of profic ency 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 photogram.

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, collodion-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 sha'll be final, and all photograms will become the property of THE CANADIAN PHOTOGRAPHIC JOURNAL.