

I of course deny vehemently. That photography is a fairly profitable business I am quite ready to admit; but look at it from the standpoint of art, profession, or even trade, and in either of these grades, so far as largeness of profit is concerned, photography takes a back seat. Looking upon it as an art—and while upon the subject, I may as well admit that it is in this light that I personally regard it—and where are the profits of the artist of the camera as compared with those of the artist of the palette and brush? The one may obtain fifteen shillings or a guinea for a dozen carte portraits, the production of which alone cost him, perhaps, half the amount, for in studios where high prices are charged, it must be remembered that the expenses of working the business are high in proportion; whilst the other will obtain fifty or sixty guineas for a single picture, the materials used in the manufacture of which do not cost him one-twentieth. In each case I have omitted all mention of remuneration for art knowledge and skill, as that has to be brought into play by both the photographer and the painter.

Looking upon it as a profession, I would ask, who nets the greater profits—the photographer, the doctor, or the lawyer? Take it again in the lowly guise of a trade, and we shall find that the chemist, the stationer, the publican, and even the butcher and the baker, make a considerably larger amount of profit out of their calling than does the photographer. So much for the enlightened British public and their views on the question of photographic profits; for, after all, besides occasionally raising our ire and lowering our social status, they do us very little real harm. And now I will endeavour, in as few words as possible, to give you the views of a member of the profession on the same subject. I am of opinion that with more care than is usually taken in management of businesses, the standard of profits can be considerably increased, and would instance one or two matters which, if taken into consideration, might tend to that desirable consummation.

Some enterprising member of the profession, or more often a dealer in apparatus and materials, ever and anon introduces some novelty, which he advertises will take with the public, and bring in a large increase of business. Either we make a rush for "that notion," and spend a considerable amount of cash in the necessary apparatus and materials for the production of the same, or we take no notice of the advertisement until someone else in our immediate vicinity has, by the judicious introduction of the novelty, increased his business at the expense of ours. We want to pay more attention to the old saw which recommends moderation in all things, and to go quietly and carefully to work, testing the market and the public taste for the innovation before we launch out into expenses for which we may in the end get no return. To show the necessity of this note of warning, I would draw attention to the amount of carbon tissue transfer paper, printing frames, developing troughs, &c., &c., bought during the temporary craze amongst photographers for chromotype work, and which are, in nineteen cases out of every twenty, now lying idle and useless in a lumber room, or else making a lumber room of the printing department; also to the numberless mounts of extraordinary sizes and shapes expected at one time, to be speedily used in the production of pictures known as malverns, bijous, &c., &c., but which sizes and shapes have never been liked by the public, and in consequence of their disapprobation and our own hot-headed haste in expending our capital, are now so much waste card used only for mounting locket pictures, &c.

I need hardly instance the numerous accessories bought on the impulse of a moment, thanks to the blandness and skill of some "knight of the road," and which are used about once in twelve months, or the extra apparatus bought of an amateur or at a sale, simply because they were cheap, and not because we had any conceivable use for them.

Care in the storage of negatives gives additional profits to those who exercise it, and a little more of that same scarce commodity in the use of materials would have the same effect. Why use ten or twelve grains of pyro. to develop a

negative, when two would do it equally as well? One special item of extravagance in most studios is to be found in the mode of cutting sensitized albumen paper. In at least ninety studios out of every hundred, only thirty-two cartes are cut from a sheet, which leaves a very great percentage of waste. I cannot imagine the reason that this is done, for it is quite as easy—or, in point of fact, much more easy—to cut forty-two or even fifty cartes from it. I personally cut forty-two, as I use a large sized cutting glass. The method of folding the sheet is as follows:—

First cut off a narrow strip lengthways, which will cut six cartes also lengthways; then fold the remainder of the sheet into four strips, from each of which nine cartes can be cut, making a total of forty-two, which is a material saving as compared with usual mode. I use the cutting glass, and so do away with the necessity for cutting the pictures after printing; but it need not be used by those who prefer cutting the prints after, and a fair margin is still left for trimming. By using the glass in the same manner (before printing) I have no difficulty in cutting sixteen cabinets from a sheet, as against the twelve by the usual mode.

Most printers use a great deal too much gold in their toning bath, but they are rapidly improving in this matter.

There is plenty of room for retrenchment in the matter of waste prints. I do not by this refer to those spoilt in the printing, and thrown into the waste at once, but to the extra number printed, and the bad and defective ones allowed to pass through toning, fixing, and, in some cases, even mounting. Thirteen should be the largest number printed for an order of a dozen, and these should be examined carefully for defects prior to mounting, and only the dozen finished. I could instance one studio in which *two large trunks of waste mounted prints* were allowed to accumulate in a space of three months. Surely, in most studios, the proprietor might find time to look through the batch of prints before they are mounted, and destroy all defective ones, as by that means he would considerably reduce the number of cards used. If a defective print does get mounted, it is false economy to send it out, as one bad print in a dozen may do more harm to the business than the other eleven do good.

Another good thing is to obtain cash at the time of sitting, and thus do away with all chance of bad debts. A photographer is not likely to increase his profits by mounting copies on his ordinary cards. A copy is not recognised as such by the already much-mentioned "enlightened British public," but is simply looked upon as a bad photograph, and a mental note made not to patronise the man whose name is affixed thereto. In conclusion, the main requisite to increase our profits is to increase our care, and the other will of necessity follow.

Rebier.

THERMOGRAPHY.—By J. F. Campbell. Price 7s.
(Wakeham, Kensington.)

THE author's labours as an investigator are not altogether unknown to our readers, as a drawing and description of his simple and efficient sunshine recorder have already appeared in the PHOTOGRAPHIC NEWS (1882, p. 209), and in the present volume one finds, among a considerable mass of somewhat discursive matter, much interesting detail regarding means of registering radiant heat. The author's thermographic work is founded upon the circumstance that the widest variation exists as regards the sensitiveness of solid bodies to radiated heat, and although we do not find any rigid determinations of the diathermancy of the substances experimented upon, there are numerous observations and experiments calculated to lead one to regard thermography as strictly analogous to photography.

We find details illustrative of the thermographic behaviour