

ed. It would be well for you to make at least a superficial study of the laws of composition and the arrangement of light and shade, until, by intuition rather than by following rules, your average productions rise above the level of the mere photogram to the plane of a picture.

My First Lesson in Photography.

The dealer says that I can have one or two if I wish, but that lessons would be hardly of much use to an experienced hand like myself (fancy describing me like this), and were chiefly designed to show what the apparatus would do. I said that I should like to see what mine would do. Without farther parley I was consigned to the tender mercies of a youth of eighteen, who was described as "the operator," and with him I mounted flights of stairs innumerable until we arrived at "the studio," which must have been several hundred feet above the level of the sea.

The camera which I have purchased is reared upon its three legs; the operator points the lens out of the studio window, which commands an extensive prospect of chimney-pots; puts his head under the focussing cloth, and presently invites me to do so myself. At first I could see nothing, but when my eyes became accustomed to the gloom I was presently able to distinguish a picture on the ground-glass screen.

"I fancy that the camera must be upside down," I remark with some diffidence.

The youth laughs—rather rudely, it seems to me. I don't like this boy. Then he coughs and says:

"The image as seen in the camera is inverted."

"But why is it?" I innocently ask.

"It allus is," says the operator; and 'tis was the sole explanation which I could get out of him. "It allus is." Fancying that a tip would make him more communicative, I hinted that if he would give me as much information as possible, a certain half crown might be transferred from my purse to his. This had the required effect, and my mentor threw off his reserve and became quite eloquent, and this is what he told me about the inverted image:

"We've 'ad quite a job over that upside down picture, I can tell yer. When our gov'nor took this business over he knowed nothing about photography, but he's a rare business man all the same—he's got his 'ed screwed on and no mistake. Well, directly he sees the picture upside down, he says, 'That won't do,' he says, 'you must stick the thing up the right way.' Well, our head operator says, 'Sir, it can't be done.' 'Can't be done?' he roars. 'Who says so? Why don't you screw the ground glass on upside down?' So we gets a screwdriver and does as he says. When he sees that that made no difference, he says, 'Well, turn the lens upside down.' But we showed him that that made no difference either. At last he gets in a regular passion, and says, 'I will have that pic-

ture on the screen the right way up; and I'll give a £10 note to the man that finds out the trick.' Well, we tries all we knows, and after a few days he calls us together and asks us who's won the £10. No one spoke; at last I says, 'Well, sir, we've tried very 'ard, but it ain't no go --the only thing as we can suggest is that if you want to see the thing right way up you must stand on yer 'ed. 'What?' he roars out; d'ye think that we can ask ladies and gentlemen as comes 'ere for their lessons to stand on their 'eds, you blooming juggins? Why, it would ruin the business.' After that he sobered down a bit and gave the thing up as a bad job. But, between ourselves, sir, I think if any gentleman, like yourself, were to worry the thing out like—why, there's 'apence in it."

—Photo News. * * *

Correspondence.

Correspondence should be addressed to Box 651, Sarnia.

John Adams—Aristotype paper is a paper coated with gelatino-chloride of silver for the printing out process. It gives strong prints from flat negatives, and is very simple to use.

"Willie Boy."—If your pictures had been more correctly exposed, the detail would have been better. The one of the moose is particularly good.

Filmy Prints.—Wash your prints longer in the first water.

Half Tone.—The moss tone as you call it, is simply another name for half tone. A picture without half tone would be very harsh.

Yellow Negatives.—I would advise that you use a clearing bath for the negatives you now have, and in future it will be better to use an acid fixing bath.

Hunter.—The pictures you enclose are very well executed. It is indeed a pleasure for me to be in communication with you.

Lens.—There is no such thing as universal focus. You mean fixed focus. Certainly; I would do it if I were in your position.

* * *

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There are over 100 illustrations from photographs, and the book is a thorough and practical guide for the camera hunter, as well as a delightful one for those who cannot take their pleasure in the field. Published by D. Appleton & Co., New York.

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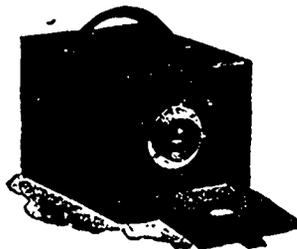
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