



artificial light, to utilize their spare evenings; and my object in this article is to show how I succeed with great ease and perfect success in making negatives from small engravings, bouquets of flowers, statuettes, coins, medals, and the thousand-and-one such articles, all of which are available for either lantern slides or paper prints.

I don't, of course, mean to say that the following arrangement is the best that could be devised, but only that it answers the purpose well, and that it may serve as a hint to those who have both the ambition and the means to construct something more permanent and ornamental.

The above cut, copied from the interesting price list of W. Tylar, of Birmingham, England, will convey a general idea of the arrangement, and help to make a description of my modification of it clear.

The first essentials are a comparatively short-focus lens, and long-range camera; the latter drawing out to at least twice the length of the former, and better still if a little longer—my camera extends to twelve inches, while the lens is a four and a half inch rectilinear. The camera is nine inches wide, and as a base-board I have a piece of inch pine two feet long and ten inches broad, with a half-inch

slat fastened from end to end at each side, making, as it were, a nine-inch groove in which the camera slides easily, and is kept square on to the base-board.

For holding an engraving, medal, or anything that requires to be suspended before the lens, I use one of those boxes with sliding covers that are used for packing—in fact, the box in which the "edition de luxe" of the *Photographic Times Annual* came in. This is placed on end close up to the end of the base-board, and the engraving tacked on to the cover a little lower than the centre of the lens, so that by pulling up the lid, which slides with sufficient friction to remain in any desired position, it is easily centred.

The source, or sources of illumination are two kerosine lamps, and as on the *quality* as well as the intensity of the light which they give depends much of the success or failure of the operation, they should be selected with care. I have tried many varieties, and come to the conclusion that the "Rochester" is the best, and it certainly answers the purpose admirably. The particular pattern I use is marked "The Jr. Rochester." It is a circular wick, central draught, substantially made, and not likely to get out of order; and gives a brilliant cup of fine white