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Cor. King & Victoria Streets, = = TORONTO.

By not using a good, steady tripod when making time exposures, and by using too much power in operating the finger release of that form of hand cameras, we cause a great many otherwise excellent negatives to be defective through blurring of the image. While a house could be moved several inches during the exposure and yet be fairly sharp, if the camera be moved the thickness of a sheet of paper during the same time, the resultant negative would show it quite plainly. Learn to operate the trigger as a rifleman does his. Press down firmly just far enough to not quite release the spring and then make the additional pressure required to release it imperceptibly. It is hard to do, but can be acquired. A person naturally presses down hard, with an instinctive feeling, perhaps, that they are the more surely impressing the picture upon the plate. I find myself doing the same trick after trying for a good many years to overcome the inclination. Of course, with a tripod camera and bulb release, this does not matter so much, but it is a bad habit.

Another source of trouble that is often overlooked is a dirty lens. Try the experiment of breathing on your lens when cold, make an exposure before the moisture has entirely disappeared, and note the result. A little dust will act in the same manner. Follow the instructions given concerning the dusting out of your holders, but the dusting of the plates is not so necessary. If you fear one has dust upon it from lying face up in the box, hold it perpendicular and give it a light tap on the table. Brushing a film is apt to create electrical conditions that will cause the dust to be drawn towards the plate and held there. The real source of dust on the plates is the creases in the bellows and corners of the camera. Did you ever notice the dust in motion in the path of a ray of sunlight in a darkened room? That is just what happens inside your camera, most particularly during a day's shaking up, when the shutter is opened or the cap removed. Want of space forbids the mention of a few other causes of failure that I had intended to notice, but another time I may be allowed more space to again give them a few words.—By F. J. Clute, Query Editor W. W. P. E. Bulletin.

## Anniversary Number.

The first anniversary number of "The Young Photographer," of St. Albans, Vt., is to make its appearance next month, in October. Considering that it is less than a year old, this little journal, with its subscription price of 25 cents, and its excellent amateur photographic reading matter, is a wonder, and bids fair to take

a high place in the world of photo-art literature.

## CORRESPONDENCE.

Correspondence should be addressed to Box 651, Sarnia.

George Williams—(1) There is always most detail in a picture when it is correctly developed and exposed. (2) Yes. (3) Granulated sodas are twice as strong as crystals. (4) A weak negative with clear shadows betokens underdevelopment.

N. Y. Z.—Do not make thick negatives; thin ones are better, not too thin, but just strong enough to appear brilliant. If a negative is too thin it is easily strengthened. It is well if a thin negative is slightly yellow.

Light—Diffused light is light which does not come directly, but is arrested and diffused by some medium. Direct light is by no means always desirable.

John Armstrong Gunn—Halation is caused by the reflection of light from the back surface of the plate. See previous numbers of Rod and Gun re "Backing Plates."

Amateur—To assist you in judging the length of exposure, I would recommend you to use a photometer, an instrument for measuring the strength of the light.

Beginner—You ask too many questions of an elementary nature. Get a book. Any photo supply house can sell you one for 25 cents or less.

Lens—Objective is a term sometimes applied to the lens. I see you are noting the advice I gave you some time ago.

Leslie Pearson—Tone only a few points at a time. Your results will be better.

Sam J. Humphries—You evidently neglect to dust your plates of. You should be more careful. I cannot give you all the different names the vitascope goes under. There are too many.

F. E. Foster—If a plate when placed in the developer remains for some time without more than the brightest portions showing, it is under-exposed.

Landscape—I cannot do better than recommend you to read the series on landscape photography which was started in the August number of the Photo-American, which you say you take. It

will deal with that particular branch of the subject (lighting the landscape) you speak about.

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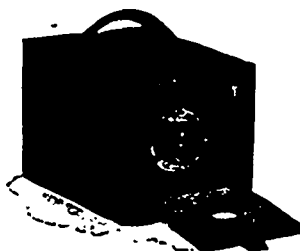
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