

inches, however, will be found to strike a happy mean, and will obviate exaggeration of relief in most subjects. It need hardly be said that such a shutter must be used as will allow of simultaneous exposure of the two halves of the negative. Some photographers use a double cap.

A camera of the old-fashioned square bellows form is necessary, with an extra front for the twin lenses, and the collapsible septum already spoken of. A half-plate or larger camera is a stereoscopic camera *per se*, and can be converted for practical use at a small cost. As to size, I do not recommend anything larger than $7\frac{1}{2} \times 5$ or 8×5 ; using whole-plates and upwards for binocular work is a waste of plate area, and renders contact work, either for lantern slides or stereoscopic transparencies, out of the question if one wishes to have choice of the whole of the subject. Briefly, anything larger than half-plate is unnecessary, and has its drawbacks.

Mention of the camera gives me an opportunity of condemning the, it is to be feared, still existent mania for taper-bellows cameras. These, perhaps, have some slight advantage in lightness, but often put a barrier in the way of the effective use of the rising and sliding fronts, and are useless for stereoscopic purposes. For these and other reasons I would strongly recommend the beginner to procure a camera of the square form. Many of my friends lament having sacrificed so much for the privilege of knocking off an ounce or two's weight. Up to about ten or a dozen years ago, such makers as Lane, Meagher, Spicer, and others, always sent out their square-form cameras with a detachable elastic division to be used for binocular

work. In those times, however, the division was rarely, if ever, required, stereography being virtually a dead letter, and I remember that in the establishment of a well-known firm with whom I was then connected, there was quite an accumulation of these useless divisions. By-and-by, the makers ceased sending them out altogether.

SELECTION OF SUBJECT.

As this is a branch of stereography upon which little has been written, I enter upon it with peculiar pleasure.

Most subjects are suitable for binocular treatment. In exercising the faculty of selection, a safe rule for the young stereographer is to split up his subject into several planes, and to assume that, in the foreground, the middle distance, and the distance, some prominent object, or series of objects, is placed. Such a rule simplifies the selection of subject considerably. Ninety photographers out of a hundred working monocular cameras, would either despise or overlook subjects capable of producing the most charming effects in the stereoscope.

(Concluded next month.)

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