

sunshine on the floor and carefully examining the interior with the head and camera back under a rug, turning the camera around so that each side of the bellows is illuminated. A small piece of kid put on with any good cement will patch up cracks or abrasions. If the leather has become hard or mouldy from damp and disuse, wipe with a duster and then rub in freely with a pad of cotton wool, castor oil 1 oz., oil of cloves 1 dram. If the slide of double backs stick, rub edges with a piece of moist soap. Take enough developer to develop a plate occasionally to see if all is going on well. Here is a handy developer: Pyro $\frac{1}{2}$ oz., Potass-metabisulphite $\frac{1}{2}$ oz., citric acid 30 grs., water (distilled or boiled rain water) to 4 oz.—6 drs. Each dram will = 3 grs. dry pyro.

Pour into a strong glass stoppered bottle, which will fit into a small strong cylindrical wooden case with screw lid, these are made and sold for the purpose and should have a plug of wool in the lid to press down on to the stopper. Use as accelerator 5 gr. tablets of carbonate potash and take a few 1 gr. tablets of Pot-Bromide. To develop take 1 dram pyro, 10 grs. carb. Potash 10z, water. The limit of alkali is 21 grs. per oz. To those to whom exposure presents difficulties I would suggest the following: Take four plates of the same batch as is being taken (5x4 size is large enough) and expose on some typical subject, say a house with trees in foreground and showing good contrast, at 12 o'clock with a bright sun about 45° to right or left. Stop down to f/64 and give exposures of 1, 2, 3, and 4 seconds. Develop the first two with a developer mixed for a correctly exposed plate, if under-exposed proceed similarly with 3 and 4. If the second is seen to be fully exposed, then develop

3 and 4 with a view to determining to what extent the plate will bear over-exposure of 50 and 100 per cent. in excess by variation in the constituents of the developer, noting carefully the temperature. One can thus get an approximately correct exposure under fixed conditions of stop, lens, plate, light, time of day, and season, latitude of locality, nature of subject and developer. Tables found in the year books and a little mental elbow-grease will do the rest. Finally let me repeat the advice previously given on the necessity for taking full notes of all operations.

PHOTOGRAPHIC EXHIBITION IN NEW YORK.

BY FLOYD VAIL.

The Seventh Annual Photographic Exhibition, under the tripartite agreement between the Photographic Society of Philadelphia, The Boston Camera Club and the Society of Amateur Photographers of New York, was opened in New York City on April 16th, 1894, under the management of the latter society, at the Galleries of the American Fine Arts Society. On the afternoon of that date a private view was afforded representatives of the press; in the evening to members of the Society and exhibitors, the pictures having been previously judged and the medals awarded. The following day the exhibition was opened to the public, and it closed on the 29th.

The attendance during its continuance, I am informed, was large. Much interest and, in some respects, satisfaction was manifested. The exhibits were all neatly and, in many cases, very tastefully framed; they were hung with as much system as the limited time afforded the management