

I have repeatedly invited communications for your Journal, but the uniform answer has been "That they had nothing new to tell; they worked the same as everybody else." Which was true. Nevertheless, I am about repeating an old story, and giving old formula, for reasons stated.

Before entering into a description of the special subjects of this article, allow me to state a few general facts, often stated before, but not often enough; for, as yet, many do not understand them. They are, indeed, general principles, which cannot be much changed without trouble following.

First. As to the skylight. No matter which way it faces—north, south, east, or west (good work can be made under either)—let the light be directed upon the sitter, not towards the camera, as is too often the case. Shield the camera from the sunlight, or strong diffused light, either by placing upon the roof some contrivance which will effect the purpose, or cover the tube by a hood. The more diffused light there is about the room, the duller, flatter, will be your picture. The stronger your light, the less iodides and bromides you should use in your collodion, and the weaker your developer.

To obtain the much-desired middle tint, or detail in the shadows, give plenty of time, and use a quite weak, slow-working developer, avoiding the extreme of intensity.

My first visit was to Mr. Sarony, now occupying new and splendid rooms at 680 Broadway. His reception room—about twenty by sixty feet—is a model of artistic elegance, the walls and tables being covered with specimens of his finest productions, which, to those who know them, is all I need say; while, to those who know them not, I propose to them to visit and inspect. They will be politely welcomed by Mr. Sarony, or his partner, Mr. Campbell.

Upon the floor above, within a room of same size as the one just mentioned, are the skylights, operating rooms—not closets, but good-sized, well-ventilated "dens." The building stands nearly east and west, and the lights are both facing the north—one at each end of the room—and so nearly alike in size, that a description of one will answer for both. By having the two

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