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3¾ × 5¾ Cabinet.....		25	.. 1 10	.. 1 75
4 × 6		25	.. 1 10	.. 1 75
5 × 7		35	.. 1 75	.. 2 85
5 × 8		35	.. 1 90	.. 3 25
5½ × 7¾		40	.. 2 05	.. 3 50
6½ × 8½		50	.. 2 60	.. 4 60
7 × 9		55	.. 2 95	.. 5 40
8 × 10		65	.. 3 75	.. 7 00
10 × 12	1 00	..	5 65	.. 10 75
11 × 14	1 30	..	7 55	.. 14 00
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American Aristo Co.

Jamestown, N.Y.



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4¼ × 5½		30		2 25
2¼ × 3¼ Carte-de-Visite.....		25		1 30
3 × 4 Mantello		25		1 30
3¾ × 5½ Cabinet.....		30	1 30	2 15
3¾ × 5¾ Cabinet.....		30	1 30	2 15
4 × 6		35	1 45	2 45
5 × 7		40	2 10	3 45
5 × 8		45	2 25	3 90
5½ × 7¾		50	2 50	4 30
6½ × 8½		60	3 10	5 50
7 × 9		65	3 55	6 45
8 × 10		80	4 50	8 40
10 × 12	1 20		6 80	12 90
11 × 14	1 55		9 00	16 80
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16 × 20	3 10		18 10	34 85
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Canadian Photographic Standard

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Toning Aristo-Platino with Single Toner

Some months ago the American Aristo Company announced that it was possible to obtain proper tones direct; that is, in one bath, instead of two, as formerly, when the washed print was first toned slightly in a gold toning bath and then finished in a platinum solution. The announcement that the paper would work fully as well in one bath meant a great deal to users of the Aristo-Platino paper—a saving of gold and of time—and was eagerly listened to by all. We at once procured a bottle of Single Toner as well as of Aristo platinum, which is used for strengthening the Single Toner bath, if necessary, and proceeded to follow the directions closely, as any one should do in using a new article. We printed a quarter-gross of 5 by 7 Aristo-Platino paper and some little Aristo, Jr., and when all were done laid them face down in a large tray containing a little water. When all were wet and flat we filled the tray with water and let them soak some minutes. Then we changed each print to another tray of water, handling each separately, and continued until all free silver appeared to be washed out, about six changes being required. Then the prints were ready for the single toner, and a bath composed of one drachm of single toner, and one quart of water was made ready. We immersed the prints a dozen at a time in the bath, and

turned them about to prevent uneven toning. The red color of the prints soon started to disappear, and in its place a rich, warm black began to appear. We allowed the prints to keep on toning, however, as no sign of the least deterioration was apparent. The white became exquisitely clear, the darkest and the lightest parts all toned well, showing no fading out or yellowing, and finally they were done, and after washing were fixed in hypo bath of the designated strength. In toning the rest, the rich olive blacks, which appear just before the final jet black tone, appealed to our sense of the beautiful, and we removed some of the prints at that stage, securing thereby some of the very finest prints we have ever made, as good as carbons, minus the greasy look of the latter. When the bath began to work slow on the last batch we added a little platinum solution, as directions call for, and toning went on in an absolutely perfect manner. We noticed that if any uneven toning showed at the start, it all toned down to an even black in the end. Red spots occurred upon two prints, and these were removed by touching them with the finger-tip moistened with platinum solution. The trial was a perfect success, and as it is the first time we have known of a paper upon the market which would act in the manner described (and none other save home made plain silver paper), have deemed the result of this trial well worthy of calling our readers attention to, as it is

not only a perfectly simple process which any beginner can succeed with, but affords prints of rare beauty, prints unlike any others, as pure in tone as will ever be seen, wonderfully fine.—EDITOR *The Photo-American*.

INTERIORS.

BY "ALEX."

Portraiture is generally looked upon as the most difficult branch of photography, but in my opinion interior work will run it pretty close. And yet, who can find a more interesting occupation than photographing the interiors of our cathedrals, abbeys, and churches, those monuments of bygone generations? How often have I stood beside my camera, while exposing, and pictured the scene before me when England was under the sway of the Pope and vespers were being sung by the monks in the same building that I was now in. Change the scene, and we have the iconoclasts at work doing their utmost to destroy the beautiful work of the ancient sculptors. Besides, the fact that it is one of the most difficult subjects to take up will often make a man determined to become proficient in it.

The interiors of churches are often photographed by amateurs, but in a very few cases are the results worth looking at. A tourist goes into a church, and thinks to himself, "This is a fine church, I must have a view of this," and forthwith his camera is carefully planted in the centre of the west end of the nave, and one of the stereotyped views is taken. Arriving home, he drops the plate into a developer which has already done duty for three or four differently exposed plates, and then wonders why the negative is such a dismal failure.

Now, interior photography requires more thought than any other class, and as there is generally no life in the

subject, it simply rests with the photographer how long he spends over each exposure. Never hurry, but take your time, and endeavour to make every exposure a success. It is no good rushing into a place and thinking that you can detect the best view in a minute. It may require hours of careful consideration before you are really satisfied with the view on the screen. Then, instead of having exposed half a dozen plates, and perhaps wasted the whole lot, you are certain that so far you have got one good photograph.

Before we consider the method of working, let us look at our apparatus. The camera should, if possible, be one of the square bellows type, but if you must have one of the conical type, do not have it tapering any more than you can help. I might here mention that users of conical bellows will often find that when using the rising front or swing-back there will be a black band across one end of the screen. This is caused by the bellows cutting off part of the view, and to obviate it they should be drawn forward close up to the front and fastened there by means of an elastic band.

I need hardly say that a swing-back is a necessity in architectural work. A rising front is also very handy. The lens should be one of the rapid rectilinear type, and the stand should be as rigid as possible. Whilst speaking of the lens, let me warn amateurs against the too frequent use of a wide-angle lens. I have seen beginners who possessed wide-angle lenses who imagined that the correct thing to do was to include as much as possible on the plate. Consequently the dining-room at home looked more like a banqueting hall when photographed, and the parish church approached the dimensions of a cathedral.

As to plates. No one can ever expect to be a successful interior photographer unless he uses backed plates.

In this class of photography halation will crop up where you least expect it, so always bear in mind that "Prevention is better than cure," and never expose a plate which has not been backed. I might also mention that in the majority of cases it will be advisable to use rapid plates. Exposures are so long and tiring that it will be far better, both for your temper and for your results, if you use as fast a plate as you can conveniently work with.

When choosing your view do not, if possible, include any windows, and on focussing be very careful to get your back perfectly upright. This can easily be seen by getting to the side of your camera and comparing the back edge with either a pillar, if in a church, or with some other vertical lines on the opposite walls. If this is not possible you can, by means of lines ruled vertically on your ground glass, judge whether your back is upright by noting the vertical lines in the view. A serious objection to church floors is often found in their slipperiness, but this can always be overcome by means of three pieces of indiarubber into which the ends of the camera legs can be thrust.

Having carefully focussed, you can proceed to stop down. A great many amateurs appear to think that you should focus as sharply as possible with the large stop, and then simply put in f_{132} or f_{148} , and the thing is finished. Nothing of the kind. It will sometimes be found that at f_{148} the subject is less sharply focussed than at f_{18} . How are we to go to work, then. Put in your stops carefully one after the other, noting the result on the ground glass each time, and when you are satisfied that everything is in focus you are ready to expose. Do not try anything smaller, for if you do you may find that some part of your view is thrown out of focus again. The best way to test the sharpness

while stopping down is to get a friend to hold a lighted match or taper in some of the dark corners, and you will then be able to focus on the flame.

If in doubt as to how long exposure you should give, be sure and err on the side of over-exposure. Never on any account under expose. Nothing looks worse, and nothing is more common among amateurs than under-exposed interiors.

When mixing your developer you must remember that you have got to work for detail, and to keep down density as much as possible. Your developer should therefore be diluted and, if you have not grossly over-exposed, strong in alkali. When developing an interior which includes a window, always have a 10 per cent. solution of bromide by your side, and, when the window begins to appear, paint it with the bromide so as to retard it, and thus prevent it printing a white blotch. If you should not succeed in keeping it back you must have recourse to local reduction. The best reducer for this purpose is undoubtedly the ferri cyanide and hypo, and I would warn my readers when using this reducer not to spare the water. If you do not want a line to show round the reduced part you must proceed slowly, and carefully douse it in water every few seconds.

In conclusion, I should like to mention one thing in connection with the photographing of churches which, to the majority of my readers, may appear superfluous, and that is, when entering a strange church, more especially in this country, remember what sect it belongs to, and vary your tactics accordingly. For instance, it is evident to every one that you would instinctively not feel so free in a Roman Catholic church as in an English church, and therefore it behoves you, although you may not hold the same views as they do, to have respect for the religion of others, and to remem-

ber that in some people's eyes "the place whereon thou standest is holy ground."

A FEW MORE HINTS ON DEVELOPMENT FOR USE OF THE BEGINNER.

BY FRANK M. SUTCLIFFE.

Photography is full of surprises, but that is mostly because we are not masters of our craft. The more we eliminate chance the fewer will be our surprises, for we shall know what to expect. We have in a former article attempted to show how chance could be reduced to a minimum in the field; we will now try to point out to the beginner how to simplify his work in the dark-room.

It may be taken for granted that no one takes up photography only for the purpose of making *negatives*, but that either prints, enlargements, lantern slides, or process blocks are the end; therefore the end, whatever it is, should never be lost sight of. Some people have an idea that the more villainous-looking the negative is the better will be the print; others always express their surprise on seeing good prints from unpromising negatives. Both these are wrong, and are simply acknowledgments that the colour of the negative has not been properly considered. Now, the colour of a negative is of great importance, whether print, enlargement, or slide is the end in view. If the colour was always alike it would not trouble us, but the latest beginner knows that negatives may be either a blue-black, or green, or brown, but it takes some little time to discover that, while the former give flatter prints—that is, prints with less contrast than he expected—the latter give prints of the opposite character, and he is never certain till he has made a print whether the amount of colour is sufficient to make a per-

ceptible difference in the print. It rests with the photographer whether he makes negatives which are coloured or plain; according to the developer used, so will the negatives be either black, green, or brown. Unfortunately one of the best developers is the one most given to making brown negatives—we refer to pyro-soda—even when the pyro is kept from oxydising with metabisulphite, or with nitric or sulphurous acid. It seems impossible to prevent the developer from drinking oxygen while development is proceeding. To be sure, by religiously abstaining from taking the negative out of the developer to look at it, and by developing for a set time, we can make our negatives of nearly the same colour; but the very fact of abstaining from taking the plates out of the developer prevents us from taking advantage of one useful aid in development, for it is well known that by taking a plate out of the developer, and allowing the development to proceed with the aid of the developer in the film, detail in the shadows is brought up, while the high lights remain almost as they were. When pyro-soda is used the excess of colour, which results from taking the negative out of the dish, about counterbalances the effect gained when the negative comes to be printed; so the photographer, finding uncertainty in pyro-soda, returns to pyro ammonia, which is, after all, the best developer for all workers who are not pressed for time, and are able to spend, say, half an hour over the development of each negative. As there are only two kinds of negatives which can be properly developed—those which are the correct and those which are over-exposed—those which are under-exposed always give prints lacking in detail in the shadows. As photographs generally give too much detail, especially when properly exposed, it is advisable always either to under or over-expose, according to

the effect wished for ; both under- and over-exposure rid us of some of the superfluous detail. The beginner should err on the side of over-exposure, then with pyro-ammonia he will be able to master his development and not let it master him.

The first thing to be done before commencing development is to get a note-book and copy out the numbers of the plates down one side, and rule spaces for particulars of the developer used and time taken to develop opposite the numbers.

Although it is advisable to use the developer which the makers of the plates advise, we are afraid beginners—and those who are not beginners as well—do not always go to the trouble of making up fresh developer according to the formulæ given with the plates ; neither can we blame them, for the quantities given by different makers are so various, the photographer looks upon making up developers as a nuisance. In time plate-makers may agree to use an universal formula. Instead of giving a long list of chemicals to be dissolved in two or three solutions, and advising the use of so much of each, it would be simpler to advise the use of so much of a standard solution for each plate.

We will suppose that the beginner has decided to develop, say, a Stanley 35s. plate with pyro-ammonia, which plate has had a full exposure. Let him take, instead of equal proportions of the developer and the accelerator, only half the quantity of the latter, develop till as much detail and density as appear to be required, and then fix. If the plate, when finished, is wanting in either quantity, it may be taken for granted that more of the accelerator should have been used. By making careful note of the amount of accelerator used for each plate developed, the worker will build up for himself a

very useful reference-book, and be able in a short space of time to make his negatives of whatever character he wishes them to be, according to the effect wanted on the particular printing paper used. At present too great contrast seems to prevail, for the modern printing papers, gelatine, &c., require very delicate negatives. With pyro ammonia it is much easier to get negatives suitable for gelatine papers than with pyro-soda, on account of its stain, which increases the contrasts ; hydroquinone, too, generally gives negatives which are too hard for gelatine papers, though, when thoughtfully used, it is an invaluable developer for the portrait photographer. As the amateur seldom bothers himself with this class of work, we will not bore him with the reasons.

The great thing the beginner should guard against is the use of plates which easily fog in development. Owing to want of care in the manufacture, some plates are dangerously near fog point, and require much care in development. With other plates, such as Stanley's the amateur never need fear fog ; such a plate may remain in the developer for an hour while detail and density gradually appear, yet show perfectly clear glass at the edges when fixed. As it is difficult to estimate the character of a plate fogged in development, the wise photographer will have nothing to do with them. It is, of course, possible to fog the best of plates by using an excess of ammonia or soda, but the worker who makes careful notes and measures accurately the amount of accelerator used need never fear it. One good plan is to measure out the amount of pyro and pour this into the dish ; then measure out, after having rinsed out the measure, the full amount of accelerator ; and after development to measure accurately the amount of accelerator left in the measure. This deducted

from the full amount gives the quantity used, which quantity should be entered, as we said, opposite the plate number in the note-book.

The worker will soon find that some brands of plates will stand a great amount of over-exposure, yet give perfect negatives when carefully developed, while others give hopelessly flat negatives with a generous developer. For that reason we advise the beginner to use a plate such as the Stanley and give a full exposure.

When the student has mastered the development of slow plates, then he may experiment with quick ones; the experience he has gained with slow ones will be of immense benefit, and his failures will be few, because he knows rather than guesses at what he is doing.

We have said nothing about guarding against fogging the plate by foolishly exposing it to the light of the dark-room window, as everyone knows that the safest light fogs any plate, and that all developing dishes should be covered up as much as possible. In our own practice we have a low shelf beneath our window which keeps all light from the dish, except when we withdraw it from time to time.

There is one defect often seen in amateurs' negatives which practised workers are never troubled with—namely, air-bells which occur during development, which leave transparent or semi-transparent spots. These are caused by either wetting the plate before development (an unnecessary proceeding), or by adding glycerine to the developer, or by using citric acid as a preservative to the pyro. If air-bells should appear they can be easily removed by brushing the plate, while in the developer, with a soft camel-hair brush.

STILL-LIFE PHOTOGRAPHY.

BY "ERUDIO."

The percentage of photographers who practice still life from a really serious point of view is practically small, when taking into consideration the vast multitude that follow the other phases of work.

When the tyro takes up photography, it may be one of the last thoughts to photograph anything of a still-life nature, unless it be the house or some of the interiors, but this is hardly the points which I speak of.

Still life is really difficult to define; it covers anything of an inactive living and also inanimate nature, and flowers point at once to one of the strongest examples we have in this respect and also the most beautiful. Fruit, dead birds or animals, and many other articles that go to compose any scheme or group of objects, generally come under this heading, and, I need hardly say, well repay the extra care and trouble such pictures take, and also the artistic renderings many of them can assume, with the innumerable combinations one can get, with a little judgment and really very little material.

To be expert at this work, of course, material is the first consideration, although, with the help of household goods, nick-nacks, &c., which can generally be found, the results often turn out interesting.

The requirements of a studio are not at all necessary, for any window in the house is perfectly capable of giving you a proper light, providing it is not strong sunshine; if such does occur, then shading can easily be done with white paper, or the preference of waiting till such time of day when the sun may have shifted its position to some extent.

An excellent top light can be got by masking the lower half of the window with brown paper, and doing

away with the roller blind. The objects you wish to photograph may be away from the window some few feet, but level with the masked half of the window.

A good stand for your objects is a fair size box, with two sides knocked out, leaving two uprights as a V. One side can be used to support a reflector of white paper, while the black will support a background, but there are many other methods one can use, as there is no hard-and-fast rule in this respect.

The objects should not be too high nor too low, for all that, when being photographed. The happy medium can easily be got by placing a coin upon the stand and noting its phase—the further you are away from it the angle is reduced; but, if so, arrange your camera to give you an angle that will show you upon the ground-glass screen the oval image of the coin, and this oval about a quarter the width (of the whole coin flat) at its narrow side, from back to front. This position will be found about right; a basin, cup, or plate may also be used. The correct angle being once found and noted, it is not difficult to find it again. Of course, there is no reason why the angle cannot be altered, but as a guide to correct position I mention this. It would be absurd to look down upon your objects, although a point may be strained by photographing nearly level with the subjects; but, then, the character of the objects always has to do with this.

Before ever attempting to photograph still-life subjects, your time will not be wasted by carefully studying the composition first. This can be done by taking a seat in front of your subject and carefully noting it in every particular. You can please yourself as to its pictorial capabilities, and also lighting and colour, not the colours as regards the composition if you were going to paint the subject, but

the photographable colour I mean. You may get a lovely combination of colours, but hardly appreciated when photographed, therefore in striving after the pictorial element you must seriously consider these points—for instance, orange-reds and purple-reds photographed together with an ordinary plate will very soon give you an excellent demonstration, and if flowers especially are used it will soon be found that one colour saturated with the other colours soon exhibits itself one way or the other upon the photographic plate.

One great fault in still-life work seems to lie in under-exposure. I simply mention this from my own experience. I think slow plates are the best, and also large stops. One may get detail in delineating fine work, but the picture is much softer and more in accordance with what we are aiming at when the work is not a mass of detail. If we are photographing a botanical or other specimen, by all means take it out of doors and stop your lens down. But this is going away from the subject.

Still life, to be interesting, should have some attempt at a picture. It does not appeal to many workers, but to these who make a study of it, it will be found exceedingly interesting. To some the thought of suitable material may cause some anxiety, but many articles and useful objects find their way to the dust heap and stoke-hole that might be found useful supers in a pretty tableaux, and the gentle reminder to friends sometimes will not only extend a great way the choice of subjects unattainable by other means, the loan of which, with due care, if they cannot be done upon the spot, would in many instances not be refused.

Photography of the Stomach.

(*Scientific American.*)

Dr. Max Einhorn, of New York city, made a communication to a medical journal some seven years ago regarding "ga-trodiaphany," in which a miniature Edison lamp, in a special mounting attached to a soft rubber tube containing a wire, was introduced into the stomach, so that an examination can be made of it. This method was called "gastrodiaphany," as the stomach became translucent. The object of this device was to show the size and situation of the stomach to the eye and also to recognise tumours or other gross anatomical changes of the anterior wall of the stomach. This was, of course, a different apparatus than the "polyscope," which is used for looking into the stomach, and was not intended to replace any such device. It has been found to be of considerable value to surgeons.

In the same paper Dr. Einhorn described a camera for photographing the interior of the stomach; but, owing to technical difficulties, the camera was not constructed by Dr. Einhorn. Such a camera has, however, been perfected by Dr. Fritz Lange, of Munich, Germany, on almost the identical lines given by Dr. Einhorn.

The camera is a marvel of compactness, and is constructed on exactly the same principles as all cameras for taking moving photographs, although, of course, there is no attempt made to combine them so as to project the actual operations of the stomach. The camera itself is swallowed by the patient, and it contains a small electric lamp for illuminating the walls of the stomach. A photographic film twenty inches long and a quarter of an inch wide is wound at the bottom of the camera. One end of the film is fastened to the cord, which runs freely in the tube. When the cord is

pulled, the film is drawn slowly past the lens. The cord and the conducting wires must, of course, be swallowed with the camera itself. When the camera reaches the bottom of the stomach the surgeon begins to pull the cord, which runs the film past the lens. The electric light is then turned on, and, after the sensitive film has been impressed with the image, the current is turned off and another section of film is brought into play until the requisite number of pictures have been obtained, then the entire apparatus is withdrawn from the stomach of the patient and the films are carefully developed and enlarged.

How to Succeed with the Hand Camera.

By H. Vivian Hyde, F.R.P.S.

One of the most noticeable features in connection with the growth of photography is the popularity of the hand camera, and it is anticipated that it will become even more popular during the forthcoming season than it was this year.

For some time there existed among many older workers, and even amongst many of the more recent workers who had entirely used a tripod camera, a prejudice against the hand camera and an unwillingness to recognise that the instrument in the hands of a capable man was a serious competitor. It has also been freely said that its general use has led to a great deterioration in the quality of the work done, and is responsible for the indiscriminate exposure of many plates, and concurrently has tended to produce a lack of carefulness.

That this is, in a degree, true, must be admitted, and the percentage of failures out of the number of plates exposed must be very great indeed (to which the large firms who undertake the development of plates and films could no doubt bear eloquent

witness); but that the hand camera should bear the blame, and not the man in whose hands it has been, is hardly fair.

However, it seems now to be admitted that when used by a clever and versatile worker, a hand camera is capable of producing photographs technically good and even of pictorial merit, and there is little doubt that this is so when it is borne in mind that a large proportion of the works exhibited in recent years at the exhibition of the Royal Photographic Society are enlargements, the original negatives of which were taken in a hand camera.

Let us now, then, consider how it happens that, compared with a stand camera, so much indifferent work is produced by the hand camera, and subsequently endeavour to point out how much might be remedied.

It is a common idea that it is the easiest thing in the world to take a photograph with a hand camera—simply level your camera at your object, let go the trigger, and the picture is secured. Consequently persons are found—apparently oblivious to the fact that the light varies every hour during the day, that the objects reflecting little light require more exposure than those reflecting much light—making identical exposures upon such a different class of subject as a stream in a dark and leafy dell and a yacht upon the sea with the sunlight gleaming from her brilliant sails. Here, then, is an instance of the abuse of the instrument, and wonder is expressed at the wretched results obtained.

Again, the ordinary hand camera is generally of a fixed focus pattern, and objects are not in focus until beyond some definite distance dependent upon the focus of the lens and the size of the stop employed, yet such an important item as this is frequently ignored, and attempts made

to photograph subjects, say, within two, three, or four yards of the lens, and disgust expressed on obtaining an image as beautifully out of focus and of the most pronounced fuzzytype as to satisfy the most rabid advocate of that school. Do not blame the camera; blame the thoughtless operator for expecting a lens, with its focus fixed twelve yards away, to perform impossibilities.

Further, a hand camera must be held perfectly level (a matter of some difficulty even to an expert), or buildings in imminent danger of toppling over and crushing the innocent passer-by, and horizons stretching diagonally across the plate will result. Also, when releasing the trigger, the camera must be held quite motionless, or several images in close proximity to each other will embellish the plate.

Now, with a stand camera many of these small but yet important matters are, from its very nature, absent. The image can be seen in its full size, and any apparent want of uprightness remedied, while during the exposure, provided the tripod is a firm one and there is no gale of wind blowing, the camera will remain steady.

Again, as a general practice, a time exposure is given, and it is a matter of calculation as to the approximately correct one, and the actinic value of the light must be reckoned with, together with the nature of the subject, before deciding. We see, therefore, that much more thought has to be exercised than when using its smaller and portable brother, and each separate negative has more care bestowed upon its production than half a dozen hand-camera shots made by the summer-holiday "snap-shottist."

This all tends to prove that, generally speaking, better work was accomplished with a tripod camera than is now done with the hand camera, but that this need not be the case we will endeavour presently to show.

Before doing so, however, let us take the case of a man who has for some years devoted himself to the tripod, and has subsequently taken up a hand camera. In many respects he is no better than the veriest tyro, such as in the matter of holding the camera level and still during the exposure. He certainly has his knowledge of relative exposures, but to what extent does it avail him? It must be remembered that, whereas in all probability he had been using a plate of moderate speed and counting exposure by seconds, now much more rapid ones are being used, and exposures of fractions of a second are the rule.

Further, to a man who has been accustomed to viewing the image on the ground glass in its full size, and leisurely and carefully adjusting the camera till the exact view required is obtained, it is very irksome and trying to have to be satisfied with the small and not always very distinct image in the view-finder.

There also seems to be in the minds of men used to a tripod camera an idea of certainty that the picture desired has been secured, with confident feeling seems to vanish with the employment of a hand camera.

Sufficient now, we think, has been said to show that the fault does not lie so much with the camera as with the operator, and that when using a hand camera as much thought, care, and perseverance should be exercised as when using a stand camera.

Let us now consider what steps should be taken to obtain some considerable degree of proficiency in its use.

Hand cameras are very varied in their construction, the mechanism of many of the most expensive instruments involving many different movements. It is essential to become very familiar with the operations necessary for changing the plates, setting and releasing the shutter, and focussing, &c.

Obtain some knowledge of the use

of the various stops to the lens—the why, when, and how they should be employed.

Practice holding the camera in various positions—under the arm, against the chest, &c.—until you discover the most suitable position in which to hold the particular camera. Then learn to hold it steadily and to release the shutter without giving a six-inch jump to the instrument.

Learn also that different exposures, and that the light varies from hour to hour in its actinic value. If your camera is one in which films are used, find by trial the most appropriate exposure for the kind of film used upon, say, an open landscape scene, a shady lane, a street scene, and the exterior of a building, all to be taken in a fairly bright light. Make a note of these, and they will be of use in determining other exposures.

Exposure may be considered the *bête noir* of photography, and it is distinctly advantageous to make use of some form of exposure meter. We ourselves invariably use one, and test the light at different periods of the day, and we find that by so doing our failures, from either under- or over-exposure, are comparatively few.

If your camera is adapted for glass plates—and we would indicate that in many ways they are superior to films—then select some good, quick plate, always adhere to its use, and you will then become familiar with its peculiarities.

Every brand of plate seems to have its own particular idiosyncrasies, and a great mistake is made by repeatedly changing the brand in use.

Study the composition of the view in the finder as carefully as on a ground-glass screen, and cultivate a habit of perceiving the lines and masses of a scene without actually having to use the finder. This habit, once it can be acquired (in some individuals the faculty seems to be intui-

tive) will be of immense service in street scenes or in pictures where objects are in motion.

Bear in mind that there are limits to the capabilities of a lens of five or six inches focal length, and do not attempt to photograph passing ships a mile or so out at sea. It will obviate the necessity of searching the negative with a magnifying glass for the vessel amongst the broad expanse of sea.

If your camera is of the fixed focus pattern, do not expose on subjects some two yards distant and be angry at the want of definition on the negative.

In fine, bring to bear upon your work a certain amount of care and thought, and recollect that something more than the mere pressing of a button is required to produce successful results.

We have endeavoured to show, therefore, that work done by a hand camera may be made to materially differ from the usual run of snap-shot work; and indeed, as we earlier stated, many of the best exhibited works have been produced by the hand camera, and bear on the face of them no evidence of having so been obtained; and we hope that these few notes may be of use as indicating the road along which some degree of success may be looked for.

CLUB NOTICES.

Montreal Camera Club.

The Club held the first meeting of the season in the Rooms, No. 4 Phillips Square, on the 5th instant and about fifty of the members and their friends were present. The President, Mr George Sumner opened the meeting with a short address after which some lantern slides were shown on the screen and a very enjoyable evening spent.

The meetings will be held every Tuesday evening through the winter and papers will be read and demonstrations given on the various branches of photography. Special attention is being given to the demonstrations of which two will be held every month and are more particularly adapted to the requirements of the beginners.

The Annual Exhibition will be held during November. Several good photographers from outside of Montreal are expected to exhibit and quite a number of the members are already at work preparing for it.

A number of improvements have recently been made in the Club Rooms. A new dark room has been constructed with complete apparatus for enlarging and reducing, fitted with an electric light of 100 candle power. Kits are supplied for all sizes from $3\frac{1}{4} \times 4\frac{1}{4}$, to $6\frac{1}{2} \times 8\frac{1}{2}$, and negatives may be enlarged to 22×28 or reduced to lantern slides. New backgrounds have been placed in the Studio and also a suitable portrait camera for the use of the members. The dark rooms are thoroughly equipped with trays, graduates and washing boxes and are in constant use by the members.

The Reading room is supplied with all the best Photographic Publications and on the shelves are a number of bound volumes on various subjects connected with photography. Although the meetings are held on Tuesday evenings the rooms are open to the members at any time and very few evenings pass that there are not as many as six or seven there, reading the magazines, developing or possibly discussing some new process. We find the members always willing to show one over the rooms and for a week or two this month the Committee have arranged for one of the members to be on hand every evening to explain the working of the enlarging apparatus.

EDITORIAL NOTICES.

Mr. H. R. Cornish, the Canadian Representative of the American Aristo Co., has his office at No. 159 Bay St., Toronto, and will always cheerfully answer any communications regarding Aristo products.

The sale of American Aristo Co's papers, is really phenomenal, there is a marked increase every month over the previous, it shows how thoroughly it has met the needs of photography. This Company has been the greatest benefactor photographers have ever had.

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Will our patrons, who have particularly fine pictures, suitable for illustrating Standard, please send them with any interesting facts and comments to the Editor, David H. Hogg, Montreal.

Our Holiday Mounts which are very fine, superior to anything hitherto turned out anywhere, are bringing in large orders. Although our enlarged and improved factory is taxed to its utmost, all orders are being delivered in time. If our travellers do not call on you, send for samples, either to 662 Craig St., Montreal, or to 159 Bay St., Toronto.

Ross Lenses seem to more than hold their own amongst the increased number of makers who are from time to time entering the field. The reason is this, that a Ross Lense, stands for perfection in every point.

MONTREAL CAMERA CLUB. — This progressive Photographic Club, is just entering on another season's active work, with many recent improvements in their rooms and apparatus. Every amateur photographer ought to belong to it, apart from the immense advantage in a photographic point, its social standing is of the very highest character. See advertisement and other notice. The following is the balance of their Programme for October:—

TUESDAY, October 17th—"Experience on Enlarging," Mr. A. B. J. Moore.

TUESDAY, October 24th—Demonstration: "Over Exposures and their treatment." Mr. J. J. Mason.

TUESDAY, October 31st — Lantern Slide Evening.

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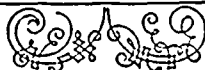
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The Regular Meeting of the Club will be held every Tuesday evening during the winter in the Club Rooms, at which papers are read and demonstration given in the different branches of Photography.

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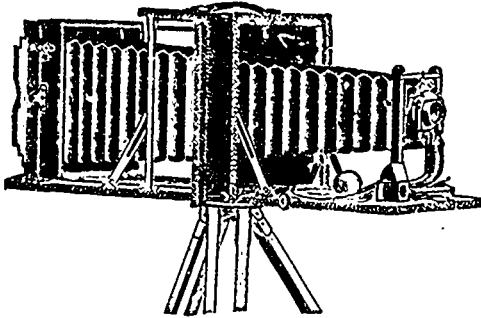
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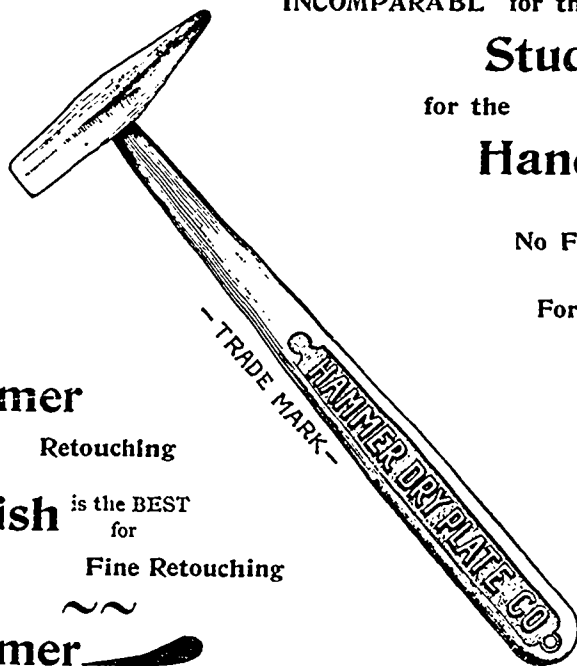
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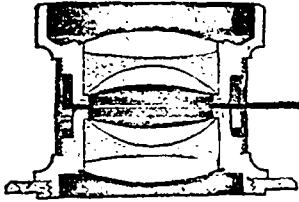
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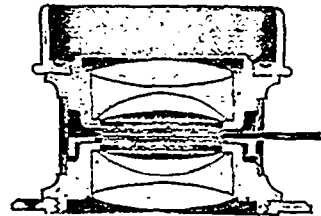
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No.	Equiv. Focus. Inches.	Plate Covered. f/8. Inches.	Plate Covered. f/16. Inches.	Plate Covered. f/64. Inches.	Price with Waterhouse Diaphragms.	Code Word.
00	4	3 × 3	4¼ × 3¼	5 × 4	\$ 26 50	Rajah
0	5	4¼ × 3¼	5 × 4	6½ × 4¾	27 50	Regal
1	6	5 × 4	6½ × 4¾	8 × 5	34 00	Regent
2	7	6½ × 4¾	8 × 5	8½ × 6½	40 00	Roman
3	8½	8 × 5	8½ × 6½	9 × 7	50 00	Rosary
4	9½	8½ × 6½	9 × 7	10 × 8	61 50	Rostrum
5	10½	9 × 7	10 × 8	12 × 10	75 00	Royalist
6	12	10 × 8	12 × 10	15 × 12	90 00	Rubicon
7	14	12 × 10	15 × 12	18 × 16	117 50	Ruby
8	19	15 × 12	18 × 16	22 × 18	187 50	Rufus
9	24	18 × 16	22 × 18	25 × 22	281 50	Runic
10	30	22 × 18	25 × 22	30 × 24	469 00	Russet
11	35	25 × 22	30 × 24	36 × 28	937 50	Rvot

* The plate indicated as covered with F 16 and F 64 are rather under the Continental sizes given in the Patentee's list, and therefore the lenses may advantageously be used for the next larger sizes of plates under favorable conditions. A charge of \$2 c. extra is made for pairing two lenses for stereoscopic work.

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6	12	18 × 16	12 × 10	12 × 10	18 × 16	\$ 96 50	Iabtha
7	14	22 × 18	15 × 12	15 × 12	22 × 18	125 00	Tacitus
8	19	25 × 22	18 × 16	18 × 16	25 × 22	202 50	Tamar
9	24	30 × 24	22 × 18	22 × 18	30 × 24	305 00	Thespis
10	30	36 × 28	25 × 22	25 × 22	36 × 28	500 00	Titan
11	35	44 × 34	30 × 24	30 × 24	44 × 34	969 00	Trident
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The note at the bottom of Series III respecting plates covered applies equally to Series IV lenses.

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