

duced in retouching. By giving full exposures, such blemishes as freckles are reduced in their assertiveness, but under-exposure will bring them out with unwonted strength. Full exposure, and a developer weak in pyro, are conditions favorable to success.

When posing the head, study the effect of raising or lowering the camera from a central horizontal line, which may be considered the nose. Some types are best suited by bringing the head vertical and making the axis of the lens in a line with the nose. Others, again, are best when the head is slightly inclined towards one side; and you have to find out which will be the best angle for the camera. There are certain formations of heads where it would be undesirable to give great force to high cheek bones, just as it is advisable to diminish the appearance of double or triple chins, if the model is "inclined" to embonpoint.

Study the exact amount of profile necessary to secure the very best effect for the particular head under treatment, especially as regards the showing of any part whatever of the off side of the face. Some heads must be taken in profile only, as high cheek bones or fleshy cheeks mar the effect of an otherwise perfect profile. The deviation of an angle of a quarter of an inch will spoil the effect; I have seen this change happen between focusing and exposure, the model having moved slightly. The head-rest may be used under many circumstances, and in some cases is necessary, but as a rule the pose is more natural when it is absent.

The dimensions of the head on a

given plate should always allow plenty of margin to trim the print to the most effective size; if the head is to be vignetted—a very desirable method—plenty of room will be required. On a 12 x 10 plate, if the head is seven inches long that will be ample, but regard must also be had to the fact that female profiles frequently come out as broad as long, by reason of the elaborate dressing of the back hair, and you must then be guided by the width rather than by the length of the head.

I have not alluded to the question of printing or toning, preferring to give my allotted space to the production of the negative, upon which too much time cannot be spent if the highest result is to be obtained. I could not do better than urge the necessity of studying the lighting of the model (a dummy would do to practise on), study the effect of direct light on a profile as against side light on the same, and study the altered condition of things when there is very little dominant light, but that used is so diffused and softened and produced chiefly from the surrounding objects. In all cases top light must be avoided. In a room this difficulty is rarely encountered; in a studio it frequently is; and in the open air it always is therefore in attempting heads in the open air, care must be taken to reduce the top light by a screen or roof. I must add that I succeed better in a sitting-room than I ever did in the open air; the light does not vary so much and is more under control.

The taking of large heads will be found a pleasant, interesting and profitable line.—*Photographic Scraps.*