

making and seemingly being satisfied with what are commonly referred to as bald headed skies, otherwise skies without clouds. It needs no great argument to convince anyone that clouds are a decided advantage to a negative, and yet when you look at a photo and then ask its maker why it was that he did not have clouds in it, he will look at you and say that it was too much trouble or else give you some other equally rational answer. The fact of the matter is that despite all that is said on the subject half the amateurs one meets in a day's walk do not know how to get them on the plate. Yet with a ray screen and an orthochromatic plate there is really no trick about it, and with a little experience to teach us approximately the conditions essential to success, there should be no difficulty in securing the desired result. The principal characteristics of a good cloud negative are an image devoid of fog, the extreme high lights fairly intense, and that portion representing blue sky having hardly any density at all. Surely not a hard thing to get. In the developing let the aim be to bring out the high lights first, and secure in them a fair printing power by restrained (not weak) developer. When you print your clouds do not make the common error of over-doing it. Many amateurs fall into the error of thinking that in order that the clouds show up as they ought they must be printed until they are quite black. It is a serious mistake. It gives the sky portion of the photograph a value altogether false and totally different from what we see when we look at the heavens with our own eyes. Sunset is an excellent time for the catching of good cloud effects.

A short piece back I made a reference to that great master of the art who has so recently passed away, Mr. H. P. Robinson, and in dwelling on landscape photography it might not be amiss to just touch on his work and just consider for a moment wherein its particular charm lay. Robinson's pictures always seem to me to be the work of a man who was building up to some title that he had in mind instead of taking a stray snap shot because it happened to be there and then naming it afterwards. But, what is more, you want to note the persistency with which he advocated the use of figures. In fact, I think, it is to just this masterly use of figures in his landscapes that he owes his little short of marvellous popularity. What, let me ask, is better calculated to make a picture appeal to one than the introduction of a figure or two that is in keeping with the scene and has some little story of its own to tell? I know of absolutely nothing, and though as a rule it makes the work several times more difficult, the trouble is well repaid.

Now, in conclusion, just a word upon your choice of subjects to photograph. One of the greatest weaknesses of photography is its inability to select or isolate those portions of the view that one does not want from the ones that one does, or in the alternative devoting itself exclusively to one thing to the detriment of everything else in the picture, and giving us an uninviting and an unsightly representation. Photographing for a broad effect of light and shade, or to catch a broad and striking piece of country is all very well in its way, but such photograms will never retain their interest to outsiders that a picture showing some good reason for its existence, as for instance telling a story, will show in after years. This is worth remembering in your work.

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The Scrap Bag.

THE ILLUSTRATING OF BOOKS.—The fallacy of the idea that it is not possible to illustrate books or magazines by photography, and not have the pictures look mechanical, has been thoroughly

demonstrated by that well-known expert, Rudolf Eickmeyer, Jr., in some recent magazine illustrations. They belong to a story by Joel Chandler Harris, and are so excellent and so free from any suspicion of a mechanical atmosphere as to look more like reproductions of black and white than productions of the lens. There is one great advantage about this class of illustrating. While artistically these photograms are the equal of any artist's drawings, yet the reader knows that they are not the result of anyone's imagination, that the figures which appear in a field of cotton were not posed in a studio, but were actually secured on the plate in the middle of a cotton field and are the "real thing." This must of necessity give to the illustrations an air of reality which ought to enhance their value to the reader.

WHAT PROCESSES ARE YOU USING?—A while ago a friend remarked to me that he wasn't much of a photographer, that he had never gotten beyond the stage of making Solio prints. I don't know why it is, but when I see an amateur making Solio prints I usually set him down as a sort of "no-account" chap. And there is no good reason in the world why he should not use a better process. I imagine I hear you say "How much more complicated the other processes are." Now, really my friend, they are *not* more complicated. It's just as simple to work, say even the carbon process, as any other, once you get used to it. And then think how much better your prints are going to look. As far as the extra expense goes it is not worth considering, a mere fraction of a cent on each picture. I want to advise you each and all to get to using the best, and nothing but the best this winter, and then in the spring, if you come to me and tell me that you think your winter's work is not an improvement over the previous winter's work, I shall, to say the least, be very much surprised.

A MARVELLOUS LENS.—Man named Dr. Grun (name sounds as though he might bear the label "Made in Germany") has recently invented a new lens which, working at an aperture that is just about the size of the lens tube, will make snap shots by electric light. I know a chap who says he has seen some of its work, and if he is telling the truth it is certainly a wonderful thing. Just think how it is going to revolutionize the making of photograms of fireside and other scenes that fill in the long winter evenings—scenes that we have always been making by flash light. There is no telling what we are going to have next, is there?

TWO NEW CAMERAS.—The Sultan of Morocco has had two new cameras made in England, one a 3½ x 4½, of which all the metallic parts are gold, and of which the cost was over ten thousand dollars. The other was meant to make cabinets, and I suppose was intended for everyday use as the parts are only of common, ordinary silver. It only cost about four thousand five hundred dollars. Edward W. Newcomb says, in commenting on it, "Being Sultan of Morocco must be a good job and I dunno if I won't keep my eye on the place if that's the way he supplies himself." You want to keep a pretty sharp eye on it Ed. I'm looking at it myself.

WHAT IS AN ARTIST?—I have been intending for some time to quote a little paragraph that came out some time ago in one of the magazines, and which I think is the essence of the whole thing. Here it is:—"A love of nature is one of the things that you cannot buy at a department store, nor can it be acquired from text books. It must have origin and growth in ourselves. But if I am speaking to a lover of nature, he knows better than I can say that his joy in it is the result of communing, companionship and intimacy with nature. That clump of trees