

The enjoyment derived from "pressing the button," and hiring some one else to "do the rest," is of brief duration and attended with much expense. The feeling of triumphant success which attends the production of a finished and mounted print by one's own hand is wholly lacking, and with this lacking the chief charm of amateur photography is lost, and there is nothing which can take its place. The artistic treatment of an artistic subject affords a field for work into which few may venture and hope for success, unless they are fully determined to master all the details of the work.

This involves not necessarily an extreme elaboration of all the fine points of professional work, but at least a thorough acquaintance with the optical and chemical principles involved, and a personal knowledge of the results obtained from different methods of application. There are those who, with a cheap camera, a single lens, and a home-made developing and printing outfit, will show results which the amateur possessed of a "double-swing box," a Dallmeyer lens and other equipment to match has long since given up.

Why this is so is easily explained. The one goes about his work in a careful, hopeful, and artistic manner. He realizes the artistic value of the scene he desires to preserve, knows, partly by intuition and partly by education, just what will make a good picture and how to handle it, and with that knowledge of the outdoor part of the work brings to the dark-room and developing tray the patient watchfulness and care which only enthusiasm can call forth, and which alone can bring out the desired end.

The other, seeing some combination which he thinks will show attractively in a picture, catches it on the fly, regardless of the quantity or amount of light, and consequent variation of the length of exposure, neglects being absolutely sure of his focus, swings his camera the wrong way, overlooks the relative importance of the objects within his field of view, turns his plate-holder over to a professional who has no interest in the work beyond getting his price for it, and when a blurred, distorted, indistinct picture, or, as sometimes happens, no picture at all, is returned to him, blames everybody and everything but himself, who is most to be blamed.

To the owner of a camera who desires to do creditable work, this bit of advice is given: Make haste slowly. Patience is the keynote. Read up on the work you are trying to do. Learn from the failures of others how to achieve success for yourself. Form a club and try to emulate the work of your associates. Do your work yourself, and if you fail the first or dozen times of trying, remember that the fault is far more likely to rest with your application of the principles involved than with the principles themselves. When success comes, which it surely will, you will be amply repaid for all the labor expended, and the true amateur does not look for a monetary return.—*New York Tribune.*

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