

the hair. The present fashions are so elaborate and ornate as to introduce some little difficulty to the photographer, by reason of the extremely complex and florid styles adopted by many ladies. I was riding up to London a few days ago from a small riparian resort—it was Henley—and in the carriage there were several ladies. One inquired of another, "Does Gladys wear her hair high?" This gave me a clue; in fact, a whole homily passed through my mind based upon the inquiry I have mentioned. I gathered, I think correctly, that Gladys, in this particular instance, might be assumed to be most bedecked if her hair was "high"! Now, I am not going to quarrel, but I shall straightway assume that Gladys is my model. It's not the least use of my pointing out to Gladys that her towering hair elevation quite equals the length of her face. That's got nothing to do with me; I am only a photographer, and she isn't going to change the style of arranging her hair to please *me*! Not likely. But when I get Gladys into the posing chair I can deal with her just as I like, and she won't know it. If her superstructure is to my mind out of all reasonable proportions, I shall drop the camera to below the actual horizontal line, and I shall persuade Gladys that a slight inclination of her head (which dwarfs the superstructure) is the most becoming. Of course she takes my word for it, instantly, when I tell her it is most becoming; that's just what she wants and expects. Having gained my point so far, I have next to consider whether the style she adopts is the "fluffy" or

the "compact." I should prefer the latter, because loose hairs give great trouble by reason of their getting out of focus, or blurred, by the least motion of the head. All you can do is to suggest that a little "smoothing down" be permitted, but that will not take place at the expense of the multitudinous curls and other adornments, and you will have to do the best you can and be subordinated to fashion. The color of the model's hair will probably produce some trouble. The vagaries of modern feminine fashions have introduced some remarkable tones, dyes, or "nuances," many of which it would be impossible to describe. They range from tow, or flax, through all the shades of color until they reach a mahogany or bronze effect. Many of these colors are very non-actinic, and frequently come forth as brown or black. You must struggle with this difficulty as you did with the towering superstructure. Isochromatic plates will help you a good deal, especially if you use the yellow screen.

You must expose fully for heads. If you want to obtain the greatest softness, with delicate gradation in the flesh, you must avoid having to push development. Long development or forcing will most certainly produce harshness, excessive density on all prominent parts of features, and too much contrast, and the hair will always be darker in the finished print than it ought to be. It is really best to over-expose and control development; the result may be flat unless you take care, but a flat negative will give the retoucher something to do, and high lights can always be intro-