

Photographic Notes.

My Friend, the Amateur.

In not understanding his camera, the amateur is often responsible for many mistakes.†

How many amateurs buy a cheap outfit, and then attempt work that a professional with the finest outfit would shudder to think of. In buildings taken without using the swing back, how many examples of "drunken" architecture we see among amateur collections. Another difficulty is in correctly guessing the distance of the object to be photographed. Some of the scales engraved on cameras are not always reliable. Personally, I prefer to focus on the ground glass whenever practicable. Again, how many amateurs give proper attention to exposure, the use of the diaphragm, and the proper position of the picture on the plate, but simply snap with the one speed of shutter and same stop every scene that takes their fancy. The amateur, before starting a photograph, should thoroughly acquaint himself with his camera and what it is capable of doing. He should practise judging distances until fairly accurate. He should use his iris diaphragm with discretion and expose to the best of his knowledge of the varying conditions of light. Use one make of plates until you know them thoroughly, and then go on using them. Remember that, when going out with your camera, one good negative is worth a dozen bad ones, so make up your mind to get the good one.

Harmonious Lighting.

The desire of the public for more artistic lighting has brought largely into vogue the single slant light, and invention has made available the flashlight. By both these methods more artistic lightings are possible than with the old side and top-light system with multiple screens and reflectors.

The latter were necessary some years ago to produce the conventional photograph of the time with a reasonably short exposure, but there is a demand for something better, and I wish to call attention to the fact that a higher class of results is available where reflecting screens as such are not used. Artists who paint are very careful to prevent reflections by painting or draping their studio walls a suitable

non reflecting neutral color, while some photographers go to the other extreme of surrounding the sitter with reflecting surfaces.

My idea is that as beauty is found in both extremes and everywhere between those extremes, it ought to be portrayed as found. Beautiful lightings are found in rooms where the walls are white or nearly so, while admirable effects of light and shade are discovered in apartments with dark draperies and sombre surroundings, and out of doors all sorts and shades of reflection and non-reflection disclose beauty natural and harmonious. It is only in a photo studio picture that we find a heavy black background, while the lighting on the figure shows reflecting surfaces everywhere.



Indian Village, near Thessalon, Georgian Bay.

From "Canadian Summer Resort and Guide."

It is in the painter's studio picture we frequently find a light effect of background without any corresponding influence of surroundings upon the face and figure. These things are not right; the beautiful is always harmonious. If the background is light the fair presumption is that the adjacent reflecting surfaces also were light, and a soft effect of light is required for harmony; while, if the background is dark, similar surroundings are to be expected, and in some places shadows will blend into each other, even to the obscuration of lines and detail, but an harmonious effect of light and shade results.

The great struggle in photography, aside from pot-boiling, is to attain to the natural and harmonious, the conventional always being the stumbling-block in the path. I believe that the flashlight care-

fully handled in the homes and not in studios to make possible the attainment of a much more artistic order of lighting, provided reflectors are not used.

Photographs in Natural Colours.

The following directions were communicated by Professor Lippmann to the "Société Française de Photographie": "Dissolve 4 grammes of gelatine in 100 gms. water. Add 0.53 gm. bromide of potassium. For orthochromatising add about 6 ccm. of alcoholic cyanide solution 1:500, and 3 ccm. of alcoholic solution quinolin red 1:500. After having mixed the above ingredients and reduced the compound to a temperature below 40°C., add, in a dark-room, 0.75 gms. dry powdered nitrate of silver and stir for a minute or two until dissolved. Filter through glass-wool. Pour it over the glass plates, which have been warmed, in

the same way as collodion. Let the plates cool on a flat slab of very cold marble. Wet each plate with alcohol before washing, then wash for half-an-hour, drain and dry it. The plates are then ready, and can be kept for a long time. Before use moisten the sensitive emulsion with the following solution:—

Alcohol, absolute.....	100 grammes.
Nitrate of silver.....	0.5 gramme
Acetic acid, glacial.....	0.5 "

Shake and dry. The plate thus manipulated increases its sensitiveness, but must be used the same day. Expose for about two minutes in sunlight before a Zeiss 6.3 lens. Development: Any developer may be used—amidol, eikonogen, &c. One can also develop very well with a dilute solution of ammoniacal proto-chloride of copper. For fixing after intensification use cyanide of potassium.—*British and Colonial Druggist.*