

washed in proper solutions the places where the light touched or did not touch make up the picture. This will be referred to later, when we come to developing the exposed plates.

The beginner will "hasten slowly" with these things; the

ground-glass view-finder set in the side or end of the camera. If the lens has a cap, be sure to remove it before exposure; many fine "snap-shots" have been lost by forgetting this little point in the excitement of the expected capture.

WHAT CONSTITUTES A PICTURE.

Any sort of image on a negative is not a picture; therefore, no apology need be offered for keeping the artist-to-be at work with an empty plate-holder while the effort is being made to help him know a picture when he sees it. The camera cannot cover a wide-sweeping view and note the beautiful while ignoring the ugly and inharmonious, as the eye can. It is of limited scope and must record exactly what is before it. Consequently, the artist must be eyes and brain for his instrument. There are fine points and poor ones in every view, and the great desideratum is to get the former without the latter. In almost every picture the objects close to the front are largest and most interesting. This part is called the foreground and is of first importance. In a landscape the foreground should never be a flat, bare strip of meadow or field, which would look very monotonous and unartistic. A tree, a clump of brush, a pile of rock or a bit of fence breaks the flat effect, and then the level stretch beyond may be very pretty. There should always be *something* of interest in the foreground. The shadow of trees or even of buildings across the foreground is often sufficient to turn a commonplace view into a really fine one. Shadows are one of the most beautiful aids to artistic work and deserve faithful and intelligent study.

The foreground is usually chosen with reference to showing some particular object, but that object should never be made the exact center of the picture. Be it tree, building, rock or animal, let it come a little to one side or the other of the plate. As a rule, no object should divide the plate exactly in the center; even human figures should be placed with reference to this.

The background of the picture provides a setting for the more important objects in front and frequently lends much of the charm and artistic merit to the composition. It should be chosen with thoughtful reference to beauty and fitness; many really good photographs have been made ridiculous and mirth-provoking by some unsuitable object in the background.



AN EXCEPTION TO THE RULE.

first thing to know is that the sun must be at the back of the operator. In other words, the lens must point away from the sun—otherwise there would be no picture on the plate, merely a blur of light.

VARIATIONS IN OUTDOOR LIGHT.

The time of day and season of the year affect matters very much. The light outdoors from May to September is much brighter than for the rest of the year, and in a dry season or a dry climate the light is brighter than when the air is full of moisture. The clear light of noon with the sun's rays falling straight down gives sharply outlined pictures full of detail, but lacking the beauty of slanting lines and shadows which artists call "depth" and "softness." They are called "hard" and seem to make each object stand out too prominently. Up to ten o'clock in the morning and from three in the afternoon the light is best, and even the beginner will get some pretty effects with little trouble. The writer is very partial to morning light and is inclined to paraphrase the poet: Give me back, give me back the soft radiance of morning; its shadows and depths are worth evening's best light. The brighter the light the shorter the exposure must be; a larger stop and lengthened exposure is, therefore, necessary on dull days. In dim, cloudy weather or hazy afternoons beautiful effects are sometimes obtained by facing the lens toward the light. But the amateur should let such experiments alone until he has mastered more simple work.

All remarks on light apply equally to the hand camera. But this instrument is held in the hand or placed on some firm object of suitable height. The focus is obtained by following the scale of distance marked on the slide and moving the spring accordingly. The picture is chosen by the reflection on the



FIRST OUTDOOR PORTRAIT.

It is a rule of Art as ancient as Art itself that the horizon of sky-line must not cross the middle of the picture, but must come either above or below it. In photographs it usually comes well