



### FACING THE LIGHT.

One of the prettiest effects to be had in photography is to be had by placing the camera facing directly against the sun when the sky is half covered with heavy clouds, and considering the extreme simplicity of the subject it is a great wonder that there are not more of such pictures produced each year.

It is possible that not knowing the few elementary rules governing this class of work, some have tried and made failures of it, and so let the matter drop, but it is more likely that, among beginners at least, the laws laid down by text-books are too strictly adhered to, and care is taken to have the sun always at the back or side, and never in front on any account. This is a mistake, for besides those photograms where the sun is shown, other charming and effective results can be produced by leaving the sun in front of the lens, but slightly outside the boundary of the plate. In this way the strong black shadows may be given extra prominence, and so intensify the idea that we are looking into and not at the photogram. Care must be taken, however, that in such cases there is no halation apparent, and in focusing it is sometimes difficult to tell when the image on the ground glass is perfectly clear. To make certain set the instrument in position and loosen the tripod screw, so that the lens may be swung around to some other view that will place the sun on one side. Then keeping a careful watch on the ground glass, bring the camera around to its original position, and if no change is apparent it is reasonably safe to go ahead and make an exposure.

In the way of equipment for this class of work very little beyond the ordinary is needed. By all means use orthochromatic plates, not because you are going to photograph a sunset, but because you ought to use them always, and to avoid the blurred light effects likely to be produced by halation, it is advisable to use a backing. The following formula will be found very practical, and is a solution that may be easily washed away before development.

Powdered burnt slenna .....	1 oz.
Powdered gum arabic .....	1 oz.
Glycerine .....	2 oz.
Water .....	10 oz.

When plates are backed for non-halation one-quarter more exposure should be allowed to compensate for the light absorbed by the backing, which would otherwise be reflected back to the film and cause halation.

An orthochromatic color screen is not a necessity, but may be used to advantage if the operator is the possessor of one.

More difficult will be found the choice of the day, not because of inexperience, but because except in May and June such days as are necessary are few and far between. What is needed is a sky of fairly intense blue, such as is only seen when the atmosphere is very clear, and a number of well-separated white clouds of fair density. The question of foreground is a matter of taste. It may be a sheet of water with the surface broken by a faint ripple that causes the points of reflected light to sparkle like so many priceless jewels, or it may be a still pool where the whole sky is mirrored on its glassy surface, or again it may be a green meadow or a country road where the trees and telegraph poles are silhouetted against the many colored heavens. It rests entirely with the artist to choose a spot that is in complete harmony with the rest of his composition.

If the photogram is to be taken before sunset or about three or four o'clock in the afternoon, the clouds will probably be either of the white fleecy, or black white-tipped, variety, and in either case should photograph fairly well. But in picturing a sunset where many warm colors and tints are intermingled, more care is necessary. Overhead the clouds show in huge dark blotches, while nearer to the horizon they become narrower until they appear as long narrow bars, of deep shade, divided by equally long streams of light. This, of course, is due to the fact that we are looking at the cloud layer edgewise or through its greatest thickness, so that the side nearest us is in complete shadow pro-

jected against the bright heavens. If these light bars are yellow, green or white the photogram will have far more contrast, and as a consequence make a much more brilliant picture than if the light were red or some other equally warm shade.

The very best results are to be had when the sun is not in the open sky nor hidden behind the heaviest cloud bank, but when it may be looked at for a couple of seconds with the naked eye. Then with a backed orthochromatic plate and a large stop give a slow instantaneous exposure, and you stand a fair chance of having secured a good result.

Notwithstanding the many cautions of the manufacturers and almost every writer on orthochromatic photography, probably one of the most common errors made by those unaccustomed to these plates is to use too strong a light in the dark room. Too much precaution cannot be taken.

The developer used should be rich in pyro, or metol, or whatever reagent is used, and weak in accelerator, with the aim of bringing out the high lights first and securing in them good printing power by restrained, not weak, developer. Almost always as soon as the high lights are dense enough the rest of the negative is just what is wanted, though sometimes to secure this end a large amount of restrainer must be used. Each worker should make a few experiments, and will thus be able to settle the matter according to his own method of working, for quicker than any amount of reading would enable him to do it.

Such subjects as these look very effective when toned to a rich sepia, or if they are to be painted dark to represent moonlight views they can be made either in strong blacks and white or in blue carbon. This latter gives them a strange weird charm that adds wonderfully to the beauty of the composition.

To any member of the fraternity who has never tried this kind of work there is a great field open, with a wide prospect for new pictorial triumphs.

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### ARTISTIC TEMPERAMENT.

"The untutored see nothing in Nature beyond the bare facts, and not many of them."—C. F. Townsend.

Not speaking of the numerous subdivisions, photography is divided into two great classes, the one the photography of landscapes and the other, that great mainstay of the profession,