

is less danger of moisture getting on the glass and dimming the image. On several occasions I have seen what might otherwise have been good negatives spoiled by just this trouble.

Then, too, it is not necessary to touch on marine views with a sunset for a background. They are common, but somehow always pretty, though it has been said with no small degree of truth that they owe their beauty to the fact that to bring them out as moonlights (which is almost always the case) it is necessary to print until all the defects are covered over,—an easy method of getting an effective picture with little trouble, and somewhat of a lazy man's way. The kind of chaps that go in for this sort of picture are the ones that take them to a gallery to be developed. Nevertheless a sunset over the water is, in spite of all, despite all argument, a most striking affair unless overdone. Catch it some day when the long black clouds are interspersed with equally long streaks of red and yellow, and then try it and see if I'm not right.

Of the many other entrancing little pictures that are to be had along the shore and back over the banks, I am going to say

It is not necessary to be very particular in doing this for the action of the developer will prevent the formation of a definite line. After applying it give it another rinse and then continue the developing. It is sometimes necessary to repeat this operation several times, but in the print the trouble is well repaid. Sometimes, it is true, you will spoil a negative in this way, but ask yourself if you think it would have been worth anything without the bromide treatment, and you will often be able to willingly cast out a spoiled plate where otherwise you might be inclined to give vent to a sigh.

The light at the seaside during August is especially deceptive, being really much stronger than one would suppose, and, as a consequence, is the cause of much over-exposure. On a clear sultry day the sea presents nothing but a white glare, and the shore, only a long stretch of uninteresting sand, and the result is almost certain to be over timing. If, on the other hand, the sky is overcast with the humid atmospheric vapor of the dog days the exposure of a plate will result in a uniform gray sky, lacking in interest, but the detail in the foreground

and middle distance will be considerably better. It is a good plan to stop down one half and to increase the speed of the shutter during these days, though even then it is impossible to expect clear definition in the distance, because that is usually obscured by the ever present haze. Much can be done toward rectifying this, however, if the developer is weakened and the process of development prolonged until all the detail has come out and can be discerned by the ruby light. It is on just such sultry days as this that sudden storms spring up and give one a chance to take advantage of these sudden workings of nature.

It is on humid gray days, or even when there is a fog, that it is possible to get the best photographs of people. One can always decide if the air is clear enough by looking at the ground glass on the finder, and if the faces can be seen distinctly, say at a distance of ten feet, then it is usually possible to bring them out as well in the negative.

Such portraits require a full opening and a quick release of the shutter, and the result is usually better if a prolonged development with a weakened developer is given. Perhaps nowhere, as in summer photography along the beaches, is an exposure table of so much use to the amateur, unless it be that he is an old hand at the work, and even then he is often apt to make mistakes.

Just one word in conclusion. Remember that you are not at home in the house, and that almost every wind will load your camera up with sand, so keep a dusting brush handy. You'll need it.

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The Scrap Bag.

In looking over the portraits that are displayed by the average amateur on the walls of his camera club, there comes to one a sort of feeling that the worker has gone too much to the lighting and posing side of his subject and by some stupid



Carleton Lake, near Labille, P.Q.

nothing. The trees that make such grotesque pictures, the charming twisted roads overhung with good-looking trees, the summer campers, and the picturesque old farmer with his straw hat and much bepatched breeches, will be all passed over, and we will go on to just a word on the manipulation of photograms of the beach type. In looking at it from this standpoint it might be said that there is nothing to say, and then again it might be that it would be possible to say a lot more than I am going to. In the first place, you never want to take a seascape without clouds. To my mind there is absolutely nothing that looks worse than a picture of water that has been left bald-headed. Sort of seems as if something was missing. My favorite method is to use that old scheme of a 10 per cent solution of bromide of potassium. Before applying the bromide wash the negative in water for about 15 seconds, and then with a tuft of absorbant cotton apply the solution to the sky-half.