

thing rough—and then relieve it by surrounding it with a carbon black matt. There is something odd about it, but it always seems to me that a small snow scene looks best in blue, while a large one displays its finest effects in monochrome.

For such subjects as seashore pictures, where the waves are in a turmoil and lashing furiously upon the beach, making the foreground one mass of foam-flecked billows,—heavy masses of dark green, capped by spots of milky white,—a dense negative is almost sure to kill the effect, for, if the exposure has been fast enough, it is often possible for one to trace fine lines in the water following the curl of the wave, which, if you are working with a dense negative will not print out sufficiently to tone, and half of the beauty of the effect of movement and action is lost. The average worker does this up all the time in a dark green tone. This is not right, for only look a little closer and you will find that instead of the water being green, it is more than half the time inclined to be muddy and assumes a dirty brown tone. Why, then, not make the print to match. Speaking of seashore work brings up the question of pictures where the landscape is very much inclined to be all sand, as in the case of the arid plains of California and Texas. Reproductions of such spots are best made in a very faint tone of yellow.

Passing on to figure studies, it ought to be quite unnecessary to go at any length into the best kind of negative for the purpose. Just one little thing on toning. You will find that platinum prints put through a mercury bath will result in yellow tints of practically the same tone as flesh under certain conditions. This process, however, except in the hands of an expert, is inclined to result in some awful looking things. Better practice with it a while before you show any of your work.

Nor is it necessary to say a great deal in relation to this sort of thing to still life work. Perhaps here, as in no other branch of work, are its possibilities to be fully realized. In the imparting of the proper tone to fruit, earthenware, china, glassware, birds or stuffed animals, it opens up a tremendous and practically untouched field. For such pictures as are shown in this class of work are almost always in straight black and white. Experiments, however, will show many other ways in which the various tones of paper may be utilized to advantage.

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The Scrap Bag.

A wise man changes his mind often: his brand of dry-plates never

A BLUE FOCUSING SCREEN.—Very frequently in the photographic press are amateurs recommended to carry with them a pair of blue spectacles for the purpose of viewing their subjects on the ground glass in monochrome. A still better plan is to have a blue focussing screen. One may be made in the following simple manner. Take an ordinary dry plate into the dark room and strike a wax match, which you will hold for about a minute a foot away from it. Then with some slow acting developer, such as hydroquinone, develop the fogged plate, carrying the process of development on until the plate is of a greenish color. Wash and fix as usual. Now bleach it with

Mercuric chloride	..	..	..	10 gr.
Ammonium chloride	..	..	..	10 gr.
Water	..	..	..	1 oz.

Wash again thoroughly and soak the plate in a solution of powdered blue, taking care not to carry this operation too far or the screen will be too dark in color. Then fasten this in position in place of the ground glass and you have what you require.

FOR COPYING BLACK AND WHITE.—Where the utmost contrast is desired in making a copy of a black and white subject, use potassium iodide as a restrainer instead of bromide, or rather in addition to the developer. Double the normal exposure and develop in a solution containing a dram of potassium iodide and a dram of potassium bromide to every three ounces of solution.

AN EXPOSURE SCALE FOR THE TYRO.—Frequently I receive letters from amateurs asking me to tell them how to correctly judge their exposures. Now, in every photographic exposure, in order that it be correctly made, there are six factors which ought to be taken into consideration. They are the month, the hour, the condition of the weather, the subject, the size of stop employed and the speed of plate used. It is true this may be all summed up in one word—light; but, until one possesses a thorough understanding of the exact degree in which each factor bears upon the duration of exposure, it is well nigh impossible to lump them in together and arrive at a decision from a study of the ground-glass. There have been placed on the market from time to time to assist the tyro, various types of exposure meters which doubtless are a great help to the beginner, but which, every one of them, possess one fault. They depend upon sensitized paper printing to a certain depth in a fixed time as a basis of calculation. Any one who knows anything at all about sensitized paper, knows how unreliable it is. Besides this method takes time. Then for the convenience of several of those readers who have been corresponding with me on the matter, I want to tell you about the little vest-pocket instrument that I myself am using, made by the Wager Exposure Scale Co., of Philadelphia, Pa. In construction it is similar to an engineer's slide rule, and once it is set for the month and hour, which is done in one movement, it is only necessary to look a line lower down, and below the number of the stop used will be found the exposure. It is the most simple automatic calculator for the purpose with which I am familiar. The last "query" I had on exposures was from an amateur who wanted to take his camera into the bush with him. I should imagine that to those who desire to carry their instruments on fishing trips, hunting trips, &c., where they are constantly obliged to work among unfamiliar surroundings and under varying conditions, the instrument would prove invaluable.

TO CLEAN A PYRO STAINED NEGATIVE.—The following is a simple formula for cleaning a pyro stained negative after it has been fixed and dried.

Alum	..	..	..	1 oz.
Citric acid	..	..	..	1 oz.
Sulphate of iron	..	..	..	1 oz.
Water to	..	..	..	20 oz.

Should this fail to work satisfactorily, try thiocarbamide as in the following:—

Thiocarbamide	..	..	..	30 gr.
Citric acid	..	..	..	60 gr.
Chrome alum	..	..	..	30 gr.
Water to	..	..	..	6 oz.

It is well to bear in mind that it is not the pyro alone that stains the fingers. It is dipping them into the pyro and then into the fixer without rinsing them. If care is taken to dip them under the tap between times there is but little danger of discoloration on the finger-nails.

A CLEAN HYPO BATH.—An ounce of sodium bisulphite to every pound of hypo in the fixer will keep it free from discoloration by the developer, and give clear, crisp negatives.