

in any way? There may be other causes of complaint or anger, or of amazement may be, at certain displays of "nerve," but that they have brought ruin in their track, as one would think, to hear some of our profession talk, is all rot—which is strongly expressive if not elegant.

The professional of the present day should be above petty jealousy of the amateur. The field of the professional, so far as his direct means of living is concerned, is almost purely that of portraiture, and in this he still reigns supreme.

Photography of to-day has grown to such an extent and has so broadened that the relation of the amateur and the professional has, so far as interference goes, grown farther apart. At the same time, in direct ratio, has the progress of each towards a common end, viz., the advancement of the art of better, more artistic photography, joined them closer together.

## QUALITY IN A NEGATIVE.

BY WILL LUSSIER.

Did it ever occur to you what makes the printing qualities in a negative? Some photographers have an idea that all that is necessary is to pour developer on, and the quality will be there; it makes no difference whether they are using gelatine or collodion paper, their negatives go through just the same process. Negatives must be made for the kind of paper used; if it be gelatine, a snappy or rather a bold negative with good detail must be made, as it is a softer printing paper than any other prepared paper. For collodion paper a good timed plate with a softer developer with full detail will print better. For mat surface, about the same quality as for gelatine paper. The color of the film has as much to do with the printing qualities as the density, and the

proper printing color is an olive color, not a yellowish green, as I oftentimes have seen, nor a grey. The grey will make a beautiful looking negative, and will be very pleasing to the eye, but it will fool you in printing. The Eiko-Hydro is a very popular developer, and is a good developer if used right. The following formula gives the required results and the proper color. It is compounded for the Cramer plate, but I find it works good on any plate or film. It is a substitute for the straight pyro developer:

(A.)

Distilled water (hot)..... 60 oz.  
Sulphite soda (crystal)... 3½ "  
Dissolve above, add  
Eikonogen..... 1 "  
After above is cold, add  
Pyro ..... 100 gr.

(B.)

Distilled water..... 30 oz.  
Carbonate potash..... 3 "  
To develop take  
"A" ..... 2 oz.  
"B" ..... 1 "  
Water..... 2 "

The reason for substituting the pyro for hydroquinone is to give the color to the film, and it has the same action on the high lights. You can get any quality in the negative you desire by adding or reducing the quantity of water.

## FLASHLIGHT PHOTOGRAPHY.

BY DR. HUGO ERICHSEN.

Generally flashlight photography is supposed to be a suitable pastime for the long winter nights, and it is usually practiced only at the time of the year when the ground is covered with snow and Jack Frost is king, and relegated to obscurity as soon as nature again puts on its vernal raiments and out-door photography becomes possible once more.