FLASHLIGHT PHOTOGRAPHY AT HOME.

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The veriest beginner in photography owns a flash lamp of some kind, and is acquainted with the disappointing results which are the product of the ordinary amateur's flashlight efforts. Flashlight photography is very facinating, and the best results *are* possible, even with the small hand flash lamps. The prevalance of the idea that the flash must necessarily be fired just above and behind the camera seems to be the main cause of the poor results. The light in the professional's studio does not come from behind the camera, and we do not, or should not if avoidable, photograph any thing with the sun directly behind us. If we have to do this, a flat picture results. Why, then, this position for the flash? It is wrong; don't do it. Where shall the flash be fired? Suitably arrange the subject so that the camera may be set up in the hall or in another room, the lens pointing through the open doorway. The flash may now be fired in the room in which is the subject, may be fired in front of the camera and to the right or left of the subject. There is a minimum loss of light, no danger of particles of magnesium powder getting on to the plates by being carried into the holder on the slides, and in the resulting negative there is life and gradation. The direct light of the lamp is, of course, kept from the camera by the wall of the room. A little practice with reflecting screens will teach their use.

In the development of flashlight negatives, defects may be somewhat remedied. With the normal developer the high lights will usually become practically opaque before there is sufficient detail in the shadows. It is well then to work for detail first, by using a weak developer containing an excess of the accelerator (carbonate of soda or ammonia), and to use the normal developer only when there is sufficient detail in the shadows. The normal developer will soon give the necessary density. Tentative development will always produce the best possible negative.

When, in spite of all efforts, a really hard negative is obtained, the case is not absolutely hopeless. Some little remedy is still at hand, and may be applied during the printing. The interposition of a piece of matt surface celluloid between the negative and the paper will tone down the harsh contrasts to a wonderful extent. But prevention is better than cure.

It is a curious fact that animal and vegetable yellows should be so much more permanent than all other colors. The yellow of the petals of flowers is the only color which is not discharged by the fumes of sulphurous acid. If a flower—heart's ease (Viola tricolor), for instance—be exposed to these fumes, the purple tint will immediately disappear, but the yellow will remain unchanged; the yellow of a wall-flower will continue the same, though the brown streak will be discharged. The yellow pigment forms an insoluble compound with fatty matters, and is termed lipochrome. According to the density of this deposit, the color is either a pale yellow or a deep one known as orange.