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CAMERA CRAFT



Photo by
E.A. ROGERS

San Francisco California

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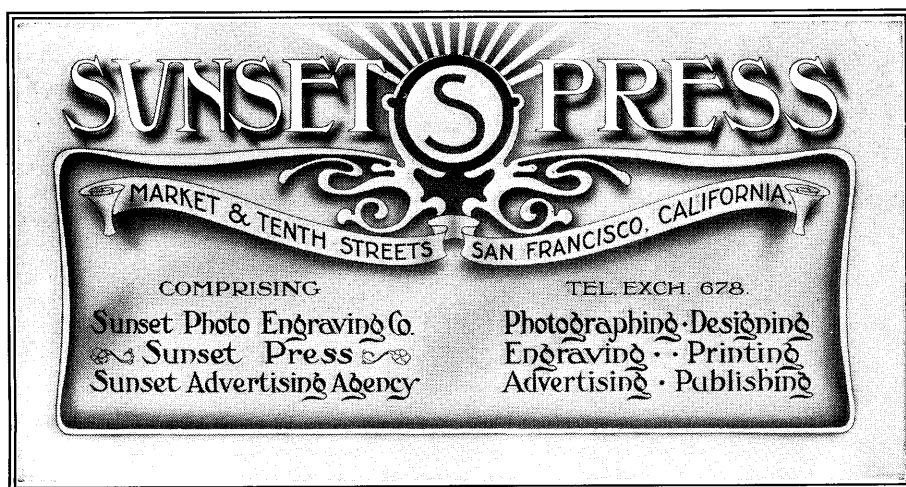
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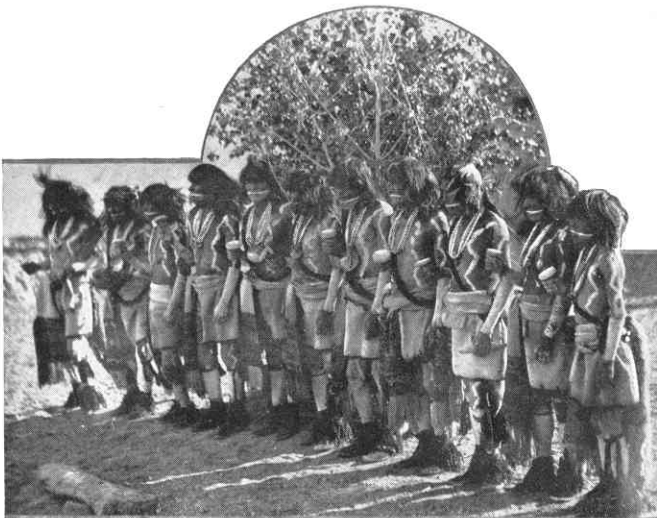




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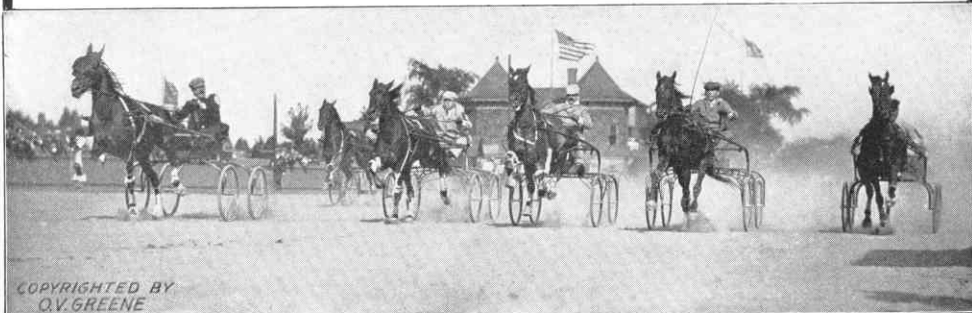
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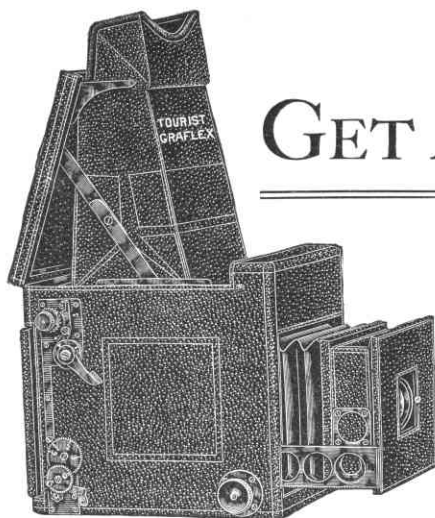


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GUSTAV STICKLEY, Publisher
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MARCH NUMBER

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ART IN THE HOME AND IN THE SCHOOL SERIES

The fourth decorative scheme for the mural treatment of the nursery and the school room, based upon the child figures found in the work of the early Italian artists, including Botticelli, Luca de la Robbia and others.

NEW HOME FEATURES

HOME TRAINING IN CABINET-WORK

Complying with requests from many sources, especially from parents, Mr. Stickley will begin in the March number a new Series of articles under the above title, ranging from the simpler to the more difficult forms in a natural evolution of structural integrity in both design and workmanship.

These practical lessons will be clearly defined and fully illustrated with measured drawings, and are intended not only to teach the use of tools, but also the nature and beauty of natural woods, their proper selection and fashioning, and artistic treatment in the finish, grain development, staining, etc. Mr. Stickley's expert skill and experience, thus freely given, will aid the cabinet worker or the layman, in a wide range of cabinet making possibilities, and will serve to educate the young in sound principles of taste and construction, and in case of natural mechanical bent, to fit a boy, by practice, to become a skilled workman, builder or designer.

Nature has endowed the average boy with the ability to drive a nail into a board, and sometimes with the ambition to build a chicken coop or a dog kennel, a go-cart or a pair of stilts, and like everything else that is worth doing, is worth learning how to do well.

To start the boys right, to encourage thoroughness and integrity in all work, to teach them to combine beauty with utility, and to take pride and pleasure in every form of excellence, is both a duty and a privilege of the thoughtful parent or teacher, and builds a sure foundation for self respect and usefulness.

FOUR COTTAGE HOMES

In addition to the regular Craftsman House Series, but entirely independent of that proposition, THE CRAFTSMAN will prepare and publish designs and descriptive plans for four Cottage Homes in the near future, limiting the cost of each below \$1,500.

This special feature has been called for by request from many readers seeking low cost, but comfortable homes. Plans for two of these cottages will be given in the March number, in advance of the building season.

A CRAFTSMAN BUNGALOW

In anticipation of the coming season at the shore and mountains the next in order of The Craftsman House Series for 1905, will be in an original design, with accompanying plans, for a comfortable, modest and practical Bungalow, adapted to the general landscape features and requirements of such temporary or permanent homes by the shore, the forest, or the stream, where Nature revels and man may rest.

These complete plans will appear in the March number in season for spring building, and will be furnished free of charge to any annual subscriber to The Craftsman.

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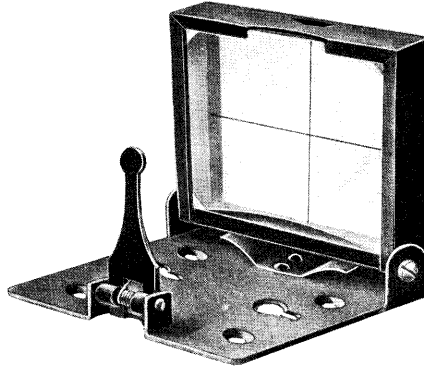
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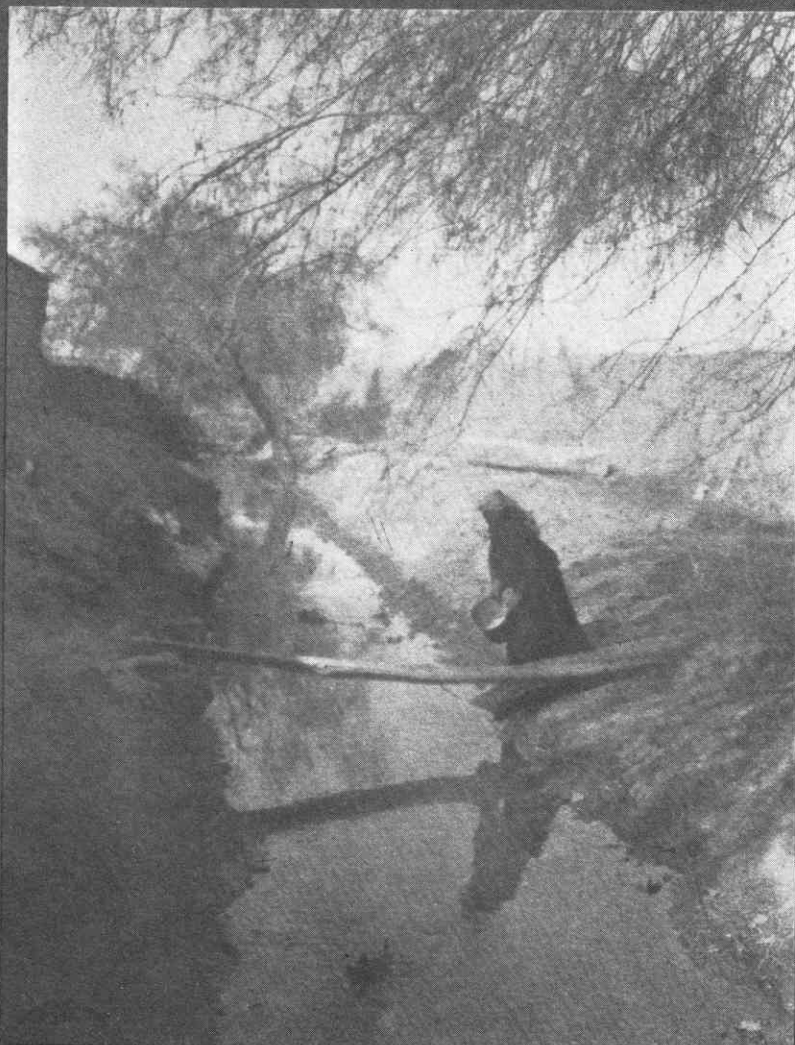
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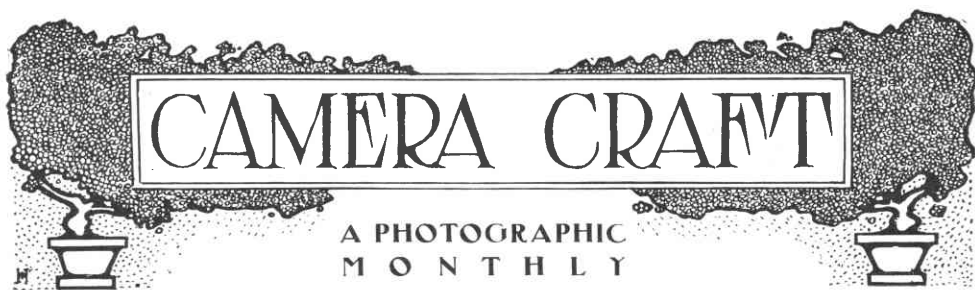
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AT THE FOOT-BRIDGE, MEXICO
by F. E. MONTEVERDE



VOL. X.

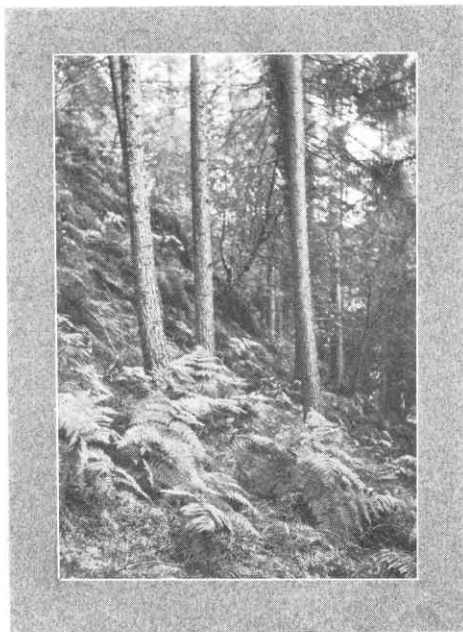
SAN FRANCISCO, CALIFORNIA, MARCH, 1905.

No. 3

The Artistic Composition of Trees

By HARRY QUILTER

Illustrated by the author



When one is afield with the camera, and in the immediate vicinity of woods or tree plantations, one may feel that the arrangement of trees, or perhaps more correctly, the composition of tree-trunks which shall afford or embody a psychological and esthetic treatment, is a difficult matter. Difficult it may be, because as a rule, trees do not grow as our esthetic tastes would dictate, but rather as circumstances or environment will permit. This was brought forcibly to my mind when out upon a photographic holiday. I was in a delightfully wooded country, the trees were at their best, and beautiful weather prevailed. It was evident that pictures were to be made, but, as I have remarked, the chief difficulty was the decorative or picturesque arrangement of the trees. Not, however, the

trees themselves in masses, but the compositions formed by the tree-trunks.

And so I essayed to produce pictures which should prove pleasing and imaginative by reason of their decorative character, and yet be in many respects true to their natural growth. There were, however, some principles which had to be borne in mind. One was the rule or law of repetition; the more simple the principal object, the more necessary that it should be repeated. A simple form can be repeated without being at all tiresome. At the same time variation must be introduced, and this was found in the distances between the trees, and was thus



NO. 1—EXAMPLE OF TREE COMPOSITION



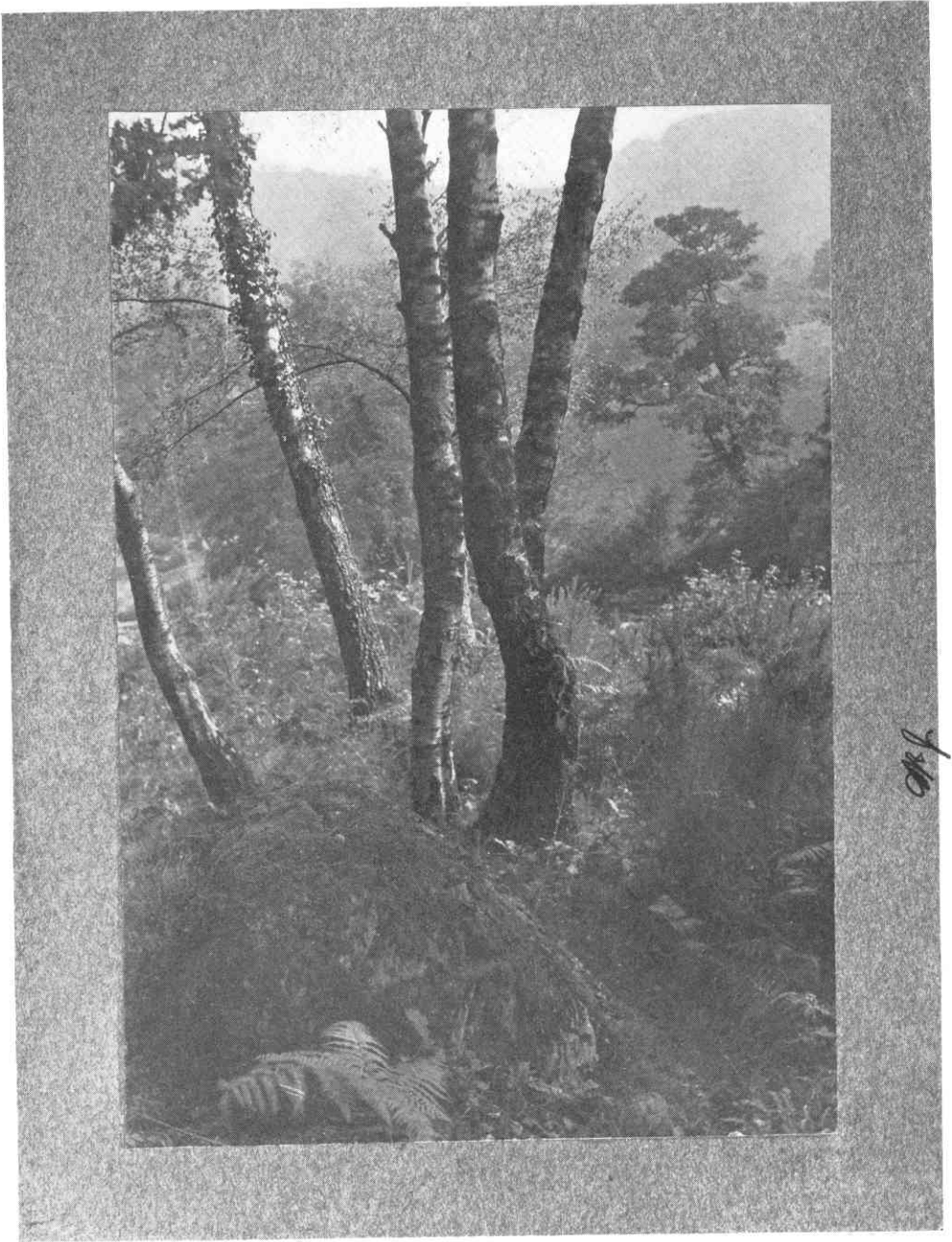
NO. 2—EXAMPLE OF TREE COMPOSITION

subordinated to the greater principle of repetition. A composition of this kind possesses the two principal elements of pictorial art, repetition and variation. It is true to nature and life, and yet decorative. There happened to be a nice little group of birch-trees from which I fancied several pictures might be made on these lines. The group in itself afforded a pleasing picture (No. 1), that is, by including upon the focusing screen as much of the group as would give a natural growth effect, and at the same time would be decorative or pictorial in effect. A closer inspection of this group revealed the fact that other pictures could be made from its component parts. In No. 2 we have a most interesting disposition of the trees. If examined it will be noticed that the distance from the edge of the picture to the tree on the right hand is about one half the division between that and the next tree. The following space is about three times as



NO 3—EXAMPLE OF TREE COMPOSITION

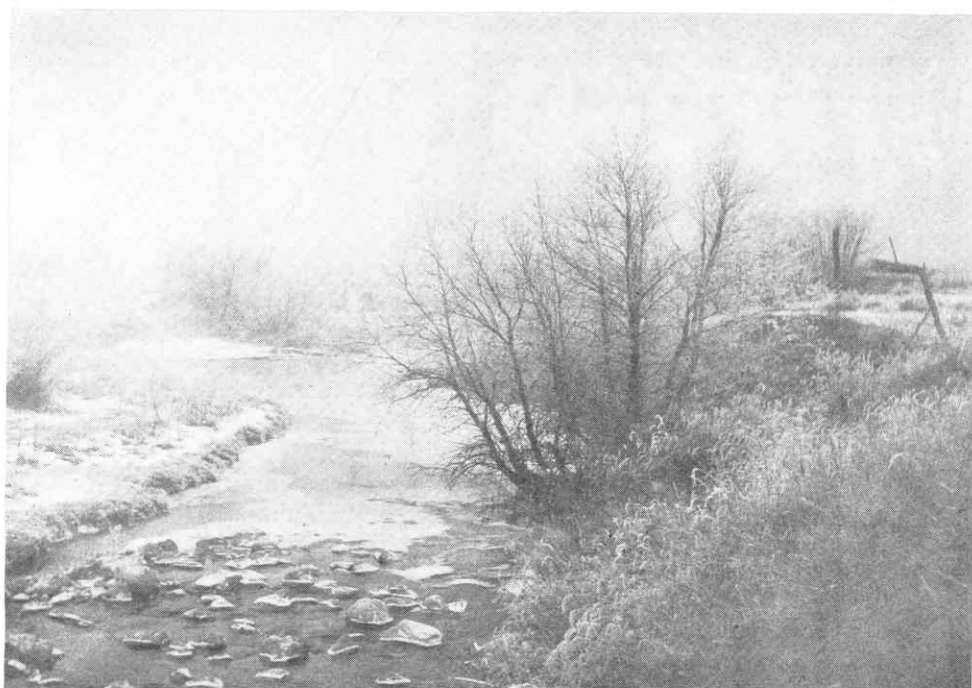
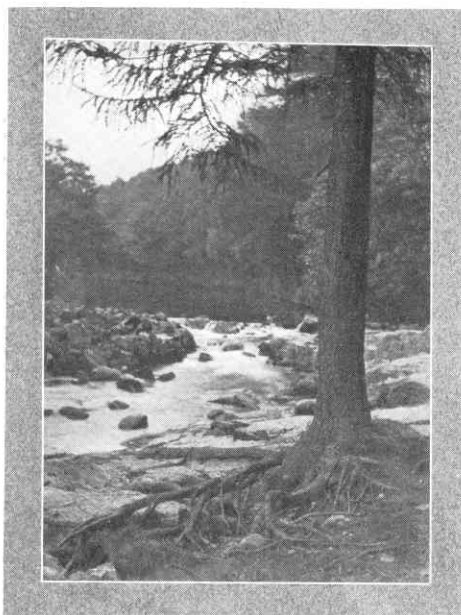
much, while they also collectively balance the small group on the left. This is an excellent composition of the recurring upright lines formed by the trees. We have repetition of the tree-trunks with an agreeable variation of the distances between them. Another group was noticed which appeared to form one of some interest (No. 3). If this picture be divided into seven parts, it will be found that one seventh of these parts is occupied by the distance between the tree on the right hand and the edge of the print, while the remaining six sevenths is occupied by the space and the group of trees upon the left hand. A pleasing effect is gained by this distribution of spacing. My attention was then attracted to another, though smaller group, which seemed to show in some measure an interesting disposition by the radiation of lines, that is, lines springing from a common center (No. 4). It should be remembered that the compositions noted and illustrated



NG 4--EXAMPLE OF TREE COMPOSITION

are not to be taken too literally as rules, but only as practical ideas upon the composition of trees in photographic picture-making.

There is another phase of this subject which should not be neglected. The tone values of the trees and the plants should also be taken into account. For these pictures an orthochromatic, or color-sensitive plate, and a ray-filter, or yellow screen are really necessary. A full exposure upon the plate should also be given. It is as well when out photographing among trees that one should have lenses of different focal lengths, so that the more artistic compositions can be fully utilized. When the exposed plates are developed, they should be allowed to develop slowly in a weak solution, and the negatives kept somewhat thin. This procedure will preserve the atmosphere, as it is termed, or the out-of-door feeling. Nothing is so destructive of this atmospheric quality which contributes so much to the charm of landscape work as a shortened scale of gradation which is sure to result where too strong a developer is used.



WHITE DEATH

BY CORA T. AND WILL H. WALKER



SHY
by J. C. S. AUNE
Portland, Oregon

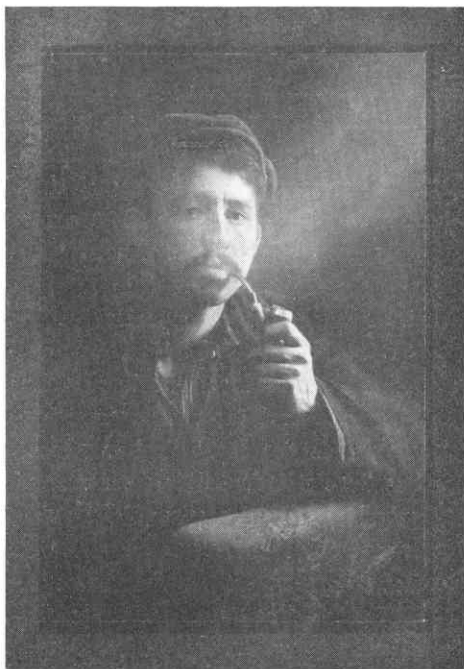
The Fallacy of the Exposure Meter

By PRESTON E. ANDERSON

We are entirely too ready to accept as trustworthy any well-advertised article that promises us relief from evils which we recognize as detracting from our pleasure; in fact the credence given the claims of those interested in the marketing of any such article is, as a rule, exactly in proportion to the amount of discomfiture resulting from the evil which such article proposes to correct. Not only this, but the inclination to investigate the validity of the claims made, decreases exactly in the same ratio. The claims made for the various forms of exposure meters are naturally such as would be expected. They follow, just as does any other well-behaved stream, the path of least resistance. Like the oil well with its stock offered at a valuation far in excess of the amount it should claim, its investigation is discouraged and attention attracted in another direction, although the promoters bend all their energies to an exploitation of the enormous dividends being paid at the moment.

An exposure meter certainly does measure the actinism of the light at the time its readings are taken. If a certain subject require a certain exposure with a certain reading the meter will give us the exact relative exposure for the same subject with a different actinism of the light. The latter of these two rests its value solely on the first. Let us see how much use we can make of the first.

A building is to be photographed from two points of view. From one side we have two brightly illuminated walls, no trees nearer than the next block are in evidence, in fact the plate is completely filled with the image of a white surface in brilliant sunlight. We move to the other aspect of the building and find not only is that side entirely in shadow but that the shadows are intensified by trees, in themselves dark, cutting off even the light from the sky which would give some illumination to the natural shadows on that side. It is evident that the reading of the meter would be the same in both cases, even if held "in the shadow of the body" as directed. Even if we go a step farther and expose the meter in the shadow in which detail is required in both subjects, can we believe that a large mass of shadow almost filling the plate will require the same exposure as another capable of giving an equally slow reading on the sensitive surface of the meter, but forming only a small portion of the



THE SMOKER

BY ART ALAIN



MISS M.

BY G. C. ELMBERGER

are supplied with a lot of tables and other instructions advising that we estimate the rapidity of flow, set the pointer at the reading first secured and the ring at the estimated flow, and the result on the dial will be the width of the stream. There might be no denying that the amount of water was correctly registered, even when the requirement of holding the "meter" in the "shadow" of the body was not insisted upon. One might become ever so expert in the determination of the velocity of the flow, users might be brought forward by the score who were willing to declare they secured the exact length of bridge required to span innumerable streams by use of the instrument, but the reasoning person would ask for more exact methods, or failing that, would at once go about the work of cultivating a capacity for judging the distance by the eye alone.

It is not the light that falls upon the meter that forms the image upon the plate. It is not the light in the "shadow of the body." Neither is it a light so synchronous that the measurement of one will give the value of the other. What is wanted is the light that is reflected from the subject upon the ground glass. It has been put forth that a meter placed at a point within the lens flange where it would receive the same light as does the front combination of the lens, would overcome this difficulty. A moment's thought would disprove this theory. We can photograph, let us say, a certain view with the camera standing in bright sunlight. Moving the camera a few feet to one side and while practically the same view is on our plate and the same exposure required, the lens is now in the deep shade of a tree. Can we believe that under both conditions the darkening of

otherwise brilliantly lighted subject? Let us not be unfair; the instructions advise us that we must set the scale according to the subject: so many times for dark foreground, so many for this and so much for that. But are you using the meter or your own judgment when you determine these factors? The meter simply measures the actinism of the light and a sheet of Solio paper will do exactly the same thing. We do not need a meter to tell us that the next largest stop requires half the exposure or that "open landscape" requires less than one with dark objects in the foreground. What we need is a little common sense. Even this can be dispensed with, and its place filled most satisfactorily with a little experience, much less, no doubt, than is required to manipulate the complicated instructions so liberally furnished in connection with the meter.

Suppose we had some form of a meter that would determine the amount of water in a stream. With this we

the sensitive surface of the meter, even if placed at the proposed point within the flange of the lens, would proceed with the same rapidity? I think not.

The whole matter resolves itself into a simple proposition. The meter does not give you any added information concerning stop, plate or character of subject, and such as it does give concerning the light is of problematical value. A very little practice will enable one to estimate the intensity of the light, if not as accurately as to its actinism, at least in such a way that there will be less uncertainty of its value in connection with the other factors governing the exposure. Not only this, but as one learns to exercise his faculty of observation the process of deducting the correct exposure will grow more simple until it becomes akin to intuition if I may use the word. Placing ourselves at the mercy of a mechanical contrivance, unless it be one that is correct, but delays the time when we shall be free to dispense with its aid.

Learn the relationship between the different stops. Find the difference in speed between this plate and the other. Get some definite idea as to the relative exposure required for subjects of various characters, and the question concerning the actual value of the light will be found a small matter. At least, it will be found to require less study for its mastery than will just those points which the meter leaves for one to determine for himself. If the value of the light is to be tested the method advised by Mr. Steadman for indoor portraiture is all that can be desired. In the class of work regarding which he so ably advises, the determination of the value of the light is, owing to the adaptability of the eyes, much more difficult than in ordinary out-door work. In his method, the value of light measurement is apparent and the fullest advantage of such measurement realized. The little book which the Eastman Company put out describing his procedure, should be in the hands of every amateur in the land.

Simplicity

Simplicity is a power that we find the artist of the brush often using to enhance the pictorial value of his work. Imagine the "Angelus" painted with the microscopic detail so dear to some artists, even of the brush. There are no doubt many productions containing elaborate rendition of detail that have won renown for the painter whose name they bear, but the fact remains microscopic portrayal of detail of form and texture does not in itself constitute a needed element in the production of a picture of artistic or intrinsic value. The charm of the "Angelus" depends in no small measure upon the charming simplicity with which the artist has invested the canvas in his masterful display of genius. Were a less consummate master of the brush to have attempted the portrayal of such a subject, how different would have been the result. Had such a subject been given a photographer, how confidently could we have depended upon the introduction of houses, trees and other objects that the portrayal might have been made more interesting; the success achieved by simplicity would have been denied.

A Few Photographic Suggestions

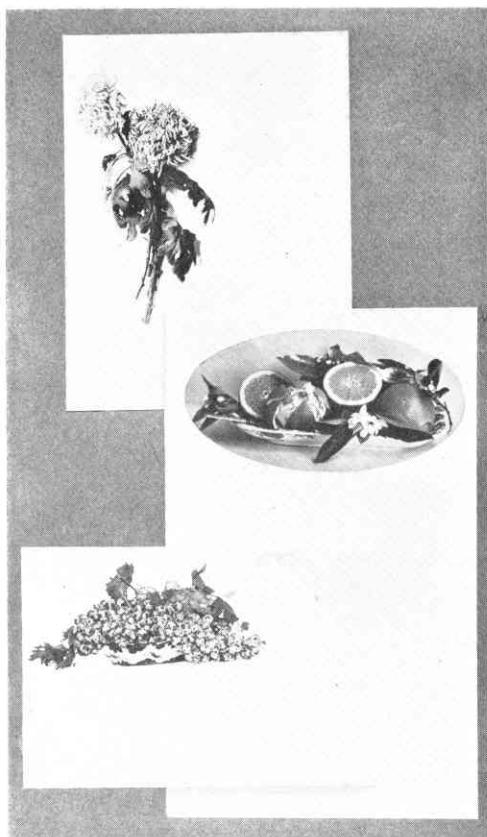
By *NORAH H. MILLSPAUGH*

Much of the delight which comes to the enthusiastic beginner in photography is found in his ability to share with others the results of his pictorial achievements. Many are the unique and wordless messages he may send to his friends, pictures recalling old home scenes, new portraits of the baby, views from far-distant lands, are all possibilities, products oftentimes of patient endeavor. More frequently they are snap-shots taken at random and poorly executed, but in any case the prints are welcomed by those receiving them. This appreciation on the part of friends proves no small incentive to increased effort by the amateur who already shows a somewhat fearless readiness to enter untried fields.

Very pretty and original reminders, suitable for various occasions, may be prepared by the average amateur with the exercise of a little patience and thought. Easter greetings, Christmas cards and the like are but items in a long list that a little thought will suggest to any one. Score, menu and place-cards are easily given an originality and distinctiveness by bringing the camera into play. Favors, even quite elaborate gifts, may be prepared. Invitations and note paper lend themselves to photographic decoration that can be endowed with an individuality that would be quite expensive if secured through other means.

But in spite of the fascinating nature of the art of picture-making, and notwithstanding the valued estimation of admiring friends, the real "camera fiend," after pursuing his strenuous way, anxious to see what can be done with his new possession, seems to come, sooner or later, to a climax of his ambition. He then tires of landscapes, portraits and interiors, grows truly weary of combating those forces which conspire against the production of satisfactory photographs and he arrives at the period of reaction.





All too frequently the surfeited amateur gradually leaves his zeal behind and the once precious kodak gathers dust in a forgotten corner. To save the situation at this time and to spur a lagging interest, nothing serves better than turning the attention to material already at hand with particular regard to accumulated negatives. The collection of every full-blown amateur contains plates of unsuspected worth and by a careful selection prints may be secured and applied in unusual ways, a pleasant pastime is assured and souvenirs upon which there is the stamp of originality may be made.

With these hints I will describe some of the results that I have secured. To show them all would require too much space in the way of illustrations. The few that are shown will suffice to indicate the possibilities that lie in this direction, and no doubt my readers can devise, unaided, more and better ways of employing their knowledge of photography in this line than I could advise in a more extended article.

The accompanying illustrations are intended as suggestions for new settings of old prints or as hints to the making of negatives with the view to their special application, and are particularly fitting if used as Christmas gifts. On the book-cover appears a picture chosen because of the conspicuous presence of books. This cover is inscribed: "Books I Have Read," and on the fly-leaf is written the following notice: "In these days of book deluge keep out of the salt swamps of literature and live on a little rocky island of your own with a spring and a lake in it, pure and good." As the title imports this list is to be kept as a memorandum and review of books read.

The violet sachet is a long narrow envelope, which can be obtained at the druggist's, filled with a packet of violet powder and tied with blue ribbons. The face of the envelope was coated with blue-print solution, the violets were printed on it and tinted with green and violet water-color paint. Written in blue ink appear the words:

Those I love, I have brought to you,
Violets, in their bonnets blue.

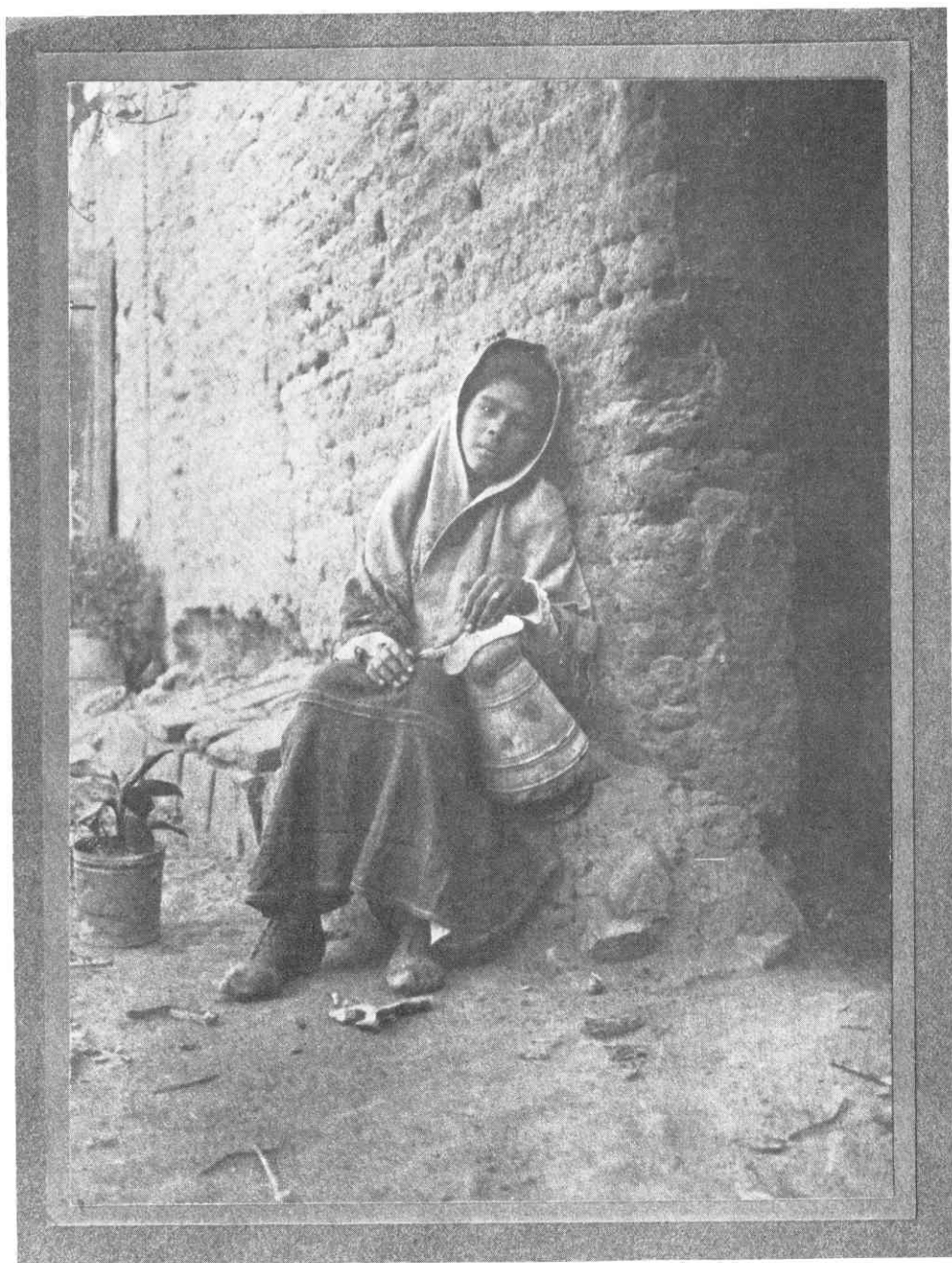
These sachets may also be made of any fine-grained paper, such as wedding stationery sensitized and blue-printed, folded into envelopes and completed as described above. The blue of the print lends itself beautifully to the violet and green water-color tinting of the flowers and leaves.

The fruit pieces and chrysanthemums are dinner-cards, the chrysanthemums to be colored and used with table decorations of the same flower. The wreath of California holly may be painted and placed on dinner-cards at Christmas-time, or sent as a greeting on that festive day. The rose-heart was intended as a place-card at a June wedding breakfast. The prints were tinted a delicate pink and green arranged upon pearl-gray mounts folded tent-wise to form an easel. These roses would appear well on score-cards for a hearts' party or as souvenirs at a Valentine luncheon. If the dinner or score-cards are prepared and sent away in sets of a dozen or more they will be gratefully received by those who are ever seeking novel features for the entertainment of guests.

Some Art Rules

Mr. Cox, lecturing before the Aston Photographic Society a few years ago, laid down the following rules: Strictly vertical arrangements are to be avoided. Never place articles of importance immediately beneath each other. The same may be said of lights. Avoid placing secondary lights immediately under the principal, even though the secondary light may be the reflection, but: Place the brightest part of it, if you can, a little to the right or left of it. Treat the darks in the same way. Avoid having two lights of equal form and brilliancy. The same may be said of darks. The height and size of objects of importance in a picture, as trees, hills, buildings, are often better given by placing cattle, figures, boats, and the like, at the foot of such objects, but: In so doing never place such figures in or immediately underneath the center of such object. Never, or rarely, place the horizon midway in your picture. Use figures to lead your eye from object to object, and to relieve one mass from another. When a shadow is thrown across a building, thus dividing the lights of a picture, a smaller object of lighter tint than the shadow will serve to connect the light without destroying the breadth, if judiciously introduced. Paths of light may be used to connect masses of light and shade, but these paths of light must never surpass, either in brightness of tint or tone, depth of shade, or purity of color, the light, shade, or tone of the larger masses.

These fourteen rules as laid down by an artist of undeniable standing are worthy of the most careful consideration by those wishing to make their work conform to the tenets of art. With these few rules in mind, the study of a few photographic pictures, either our own or those of others, can be made most interesting. We will find these rules often violated and in recognizing such departures from the practice of our friends, the artists, we can often discover why our efforts meet with such scant approval at their hands. It must be remembered that these rules in no way form a guide as to the production of a picture. They are simply in the nature of a setting forth of a few simple errors and a few expedients for correcting others. At the same time, we should find in them much that is of practical assistance and much that we can easily apply. They are well worth the best consideration and attention of us all.



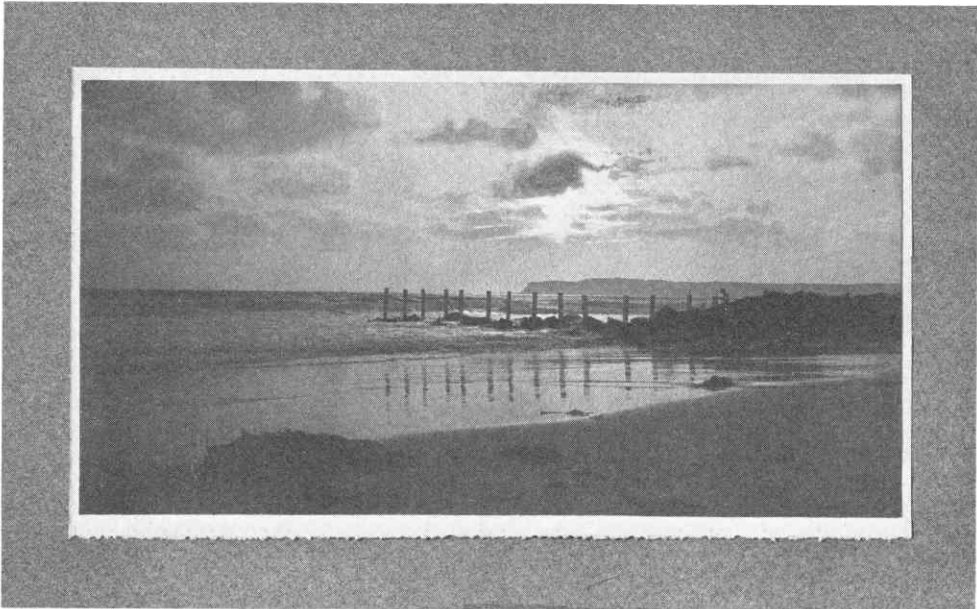
A DAUGHTER OF MEXICO
by F. E. MONTEVERDE

Seaside Photography

By CHARLES S. TAYLOR

The charm of the sea is one of complete fascination; its ever-changing forms, both in sun and rain, hold our interest unabated. Then, too, the life peculiar to the coast, unhampered with conventionalities, offers splendid opportunities for the camerist. There is no need of a special apparatus for seaside work, a view camera and a box camera of the fixed focus type will answer every use. For serious pictorial work we have the stand camera, and the fixed focus box will enable one to secure bits of seashore life impossible with the bulkier camera. Many charming incidents of the locality; the launch of the life-boat, local characters and the young tots at play, all form attractive subjects. In fact, lack of material is never to be feared, for subjects abound at every turn, many already titled.

Extra precaution in keeping the apparatus in condition should be observed. Films are sometimes troublesome unless stored in a dry, cool place. Plates are easier cared for, but it is well to err upon the side of too much caution, for it is rarely wasted. The cameras, plates, and other paraphernalia should be stored as far as possible from the ground and incidental dampness. The question of exposure at the shore is by far the most important item and perhaps more plates are spoiled through over-exposure than by any other means. Here we must cope with conditions peculiarly local in character, the great amount of reflected light making it practically impossible to under-expose with an ordinary lens speed. The following tables of exposures taken from my note-book, have been of great service to me and I give them for what they are worth. I will add that they have been



AFTER THE STORM

R. S. REQUA

in use from Key West to the state of Washington, and they may be used with confidence. Local conditions of the atmosphere will of course affect them, but using them as a base, calculations may be quickly made to suit any exceptional weather likely to be found.

MORNING				AFTERNOON			
January	8:00	9:30	later	January	4:00	2:30	earlier
February	8:00	8:30	"	February	5:00	4:00	"
March	6:30	7:00	"	March	5:20	4:15	"
April	5:50	6:30	"	April	6:00	5:10	"
May	5:20	6:00	"	May	6:20	5:15	"
June	5:00	5:45	7:15	June	6:30	5:15	3:20
July	5:20	6:00	7:25	July	6:30	6:00	3:25
August	5:50	6:20	9:00	August	6:15	5:40	3:10
September	6:10	6:40	9:25	September	5:25	5:00	2:20
October	6:55	7:30	8:50	October	4:55	4:20	2:30
November	7:45	8:25	10:00	November	4:05	3:25	1:30
December	8:10	9:00		December	3:50	3:00	

EXPOSURES				EXPOSURES			
F— 8	$\frac{1}{10}$		$\frac{1}{75}$	F— 8	$\frac{1}{10}$		$\frac{1}{75}$
8+		$\frac{1}{10}$		8+		$\frac{1}{25}$	$\frac{1}{50}$
11	$\frac{1}{5}$		$\frac{1}{25}$	11	$\frac{1}{5}$		
16		$\frac{1}{10}$	$\frac{1}{5}$	11+	$\frac{1}{4}$	$\frac{1}{10}$	$\frac{1}{25}$
16+	$\frac{1}{2}$		$\frac{1}{4}$	16			$\frac{1}{10}$
22	$\frac{3}{4}$		$\frac{1}{4}$	16+	$\frac{1}{2}$	$\frac{1}{5}$	
32	$1\frac{1}{2}$	$\frac{3}{4}$		22	$\frac{3}{4}$	$\frac{1}{4}$	
45	3	$1\frac{1}{2}$	$\frac{3}{4}$	32	$1\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{4}$
				45	3	1	$\frac{1}{2}$

The stops marked + are half-way stops, that is, the pointer is midway between the two stops.

The importance of securing clouds in our seascape subjects is much greater than in landscape work where the sky is often broken up by the foliage of trees and other objects. In marine views this is usually impossible and very often the sky is of as much interest as the foreground. While one can secure the clouds upon the same plate with the foreground, it is not often possible to catch in nature just the right form of cloud. By patiently waiting it is possible to do so, yet this tiresome waiting is hardly recommended, when by the "printing-in" method we get the same result, barring the tedious waits.

Moonlight effects, if rightly handled, make very attractive pictures. Such effects are secured by photographing directly toward the sun when it is behind a cloud or by letting some dark object come between it and the camera, a boat or an old fish shanty, as an example. The sun's path of reflection adds to the pictorial quality. In views of this character the principal interest is of course in the sky and the photograph should be printed quite dark, showing the clouds over a dark foreground. A well-diluted developer will do a great deal toward keeping the delicate gradations in the clouds, and for their fullest value orthochromatic plates, with or without a color filter, should be used.

Excellent photographs of boats in motion can be caught with the box camera, which if enlarged to 8x10 size make excellent pictures. The point of view selected is of importance, a three-quarter front view will be found to give the most



THE RESTLESS SEA

BY JOHN T. DIEBELS
First American Salon

satisfaction. It should be remembered that a great deal of the charm of water views lies in the foreground and it is well to be careful not to cut off too much.

The surf is another attractive subject and if a wide-open lens is used, grand results are obtainable. The waves should be taken as low down as possible, otherwise your photograph will show only insignificant ripples. The least amount of blur is desirable conveying, as it does, the effect of motion. When taking the breakers the camera should not be pointed directly seaward; if this is done the parallel lines of the breaking waves are too monotonous. A good plan is to take the view at an angle, the beach line running across the plate in a diagonal direction. If convenient, find a spot where the beach curves. This will give a variety of oval compositions, exceedingly pretty in outline. For the sake of variety, both beach and water may be included. If the foreground contains neither figure, boat nor other object to lend feeling to the distance, a clump of sea-weed or an old piece of wreckage found upon the beach, may be introduced to break up the barrenness. The sand dunes also form subjects for many photographs and the possibilities of these monuments of the wind and sea should not be overlooked.

For development I use the following metacarbol formula, although pyro answers every purpose:

Metacarbol	25 grains
Sulphite soda (crystals).....	100 grains
Caustic soda	50 grains
Water	10 ounces

Dissolve in the order named, then filter. Dilute with equal amount of water.



THE HAND-MIRROR
by F. E. MONTEVERDE