

Journal of the Amateur Photographic Society OF Madras.

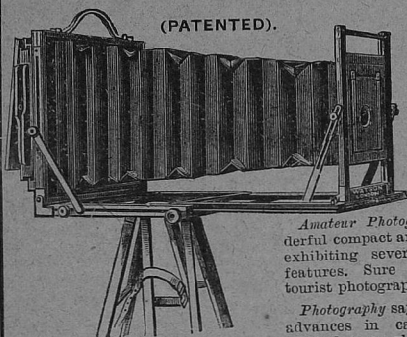
Vol. 3.—No. 12.

Price As. 8.

November, 1897.

HIGHEST CLASS PHOTOGRAPHIC REQUISITES.

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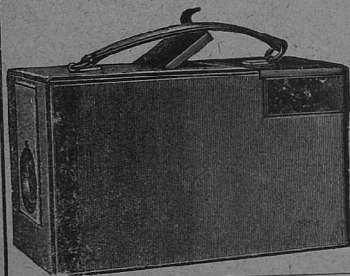
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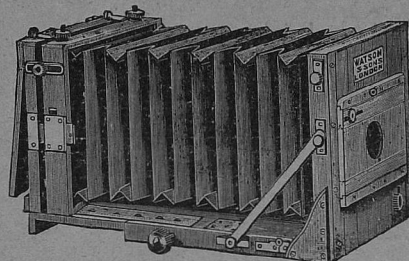
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Holder carrying 70 exposures,
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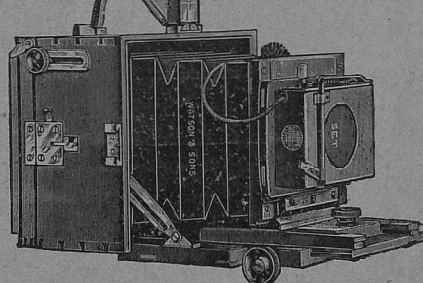
For Studio and Field. Made with Square Bellows and Reversing Back.

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...	0 6
Toning	...
...	0 14

Chloride of Gold	...	7 $\frac{1}{2}$ grs.	1 4
Do.	...	15	2 8
Hyposulphite	...	per lb.	0 5
Pyrogallie acid	...	per oz.	1 10
Hydroquinone	2 0

&c. &c. &c.

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EDITORIAL NOTES.

THE number of new developers that have been brought forward in recent years is very great, but only a few of them have proved of any special value. The latest is called *Diphenal* which is a short name for the more correct diamido-oxydiphenol. It has been patented as a photographic developer by Leopold Casella and Co., of Frankfort and is placed on the market in the form of an alkaline solution. It is claimed for it, that it has all the convenience

of rodinal combined with the advantages of pyro and iron. It gives extremely clear shadows, works very cleanly and free from fog and gives all the delicacy and graduation of pyro. It surpasses, so at least it is claimed, all other developers in the latitude of exposure it allows, and with very great over-exposure there is no trouble. It is specially suitable for objects with great contrasts as it does not block up the high lights. It is not a very rapid developer, the half-tones and shadows succeeding the high lights in a regular manner and not coming up simultaneously as with metol, amidol, and rodinal. If it really possesses all these good qualities it will be heartily welcomed by most amateurs.

PROPOS of the discussion on lantern slide making, at the last meeting, the following remarks from an authority on the subject will be read with interest. Mr. Andrew Pringle, the writer of this article in *Photography*, is a whale among winnows in the "sliding" world. His observations are a fair sample of the opinions which are shared by the best lantern slide makers of the day as to the qualities of a good slide, and although conservative workers may at first be startled at the unorthodox way in which the clean glass and sooty results, so much applauded of old, are referred to, all we can say is: try the effect of subduing the clear glass parts and of introducing gradation there

instead of a blank. Mr. Pringle says:—"During the last ten years or so a considerable change has taken place in our taste regarding lantern slides, and it may fairly be taken as a rule that changes in taste taking place gradually and not suddenly are changes in the right direction. A precipitate and radical change in anything usually betokens some sentimental upheaval rather than a philosophical evolution, and such changes are almost always wrong, or at least dangerous. But when we see a change gradually, and by connected links, occurring in any art or science, or line of administration, the probability is that the change is salutary. So we think it is with the general change in slides. We can well remember the time when the *summum bonum* in a slide was clearness in the high lights; the extent and area of this desiderated clearness was lessened as time passed on, till now we have arrived at a point where clearness is not the one end and aim of the "slidist." We sometimes wonder when we think how few writers on slide-making have given serious attention to the purely artistic aspect of the case; we wonder still more when we remember that several writers of authority have denied that there can be any art at all in slide-making. Photography is by no means perfect as an art in any of its branches or aspects, but the aim of the photographer making a lantern slide may be as surely towards art as the aim of the man making a negative, while we have always contended that screen images from slides are often, *per se*, quite as good art as any print. It is quite true that artistic prints on paper are more frequently seen, and more easily produced perhaps, than artistic projected images, but this does not touch the principle or the logic of the question. There is art in selecting and using our materials so as to get a pictorial screen-image, and the art in this image is all the more evident from the fact that it is apparently more difficult to produce the desired qualities in a transparent than in an opaque positive to be viewed by reflected light.

The greatest defect, usual or almost universal, in slide images is false tonality, disproportionate rendering of values, the higher lights are too light, the shadows too opaque; this is merely a remnant of the old black and white ages, and is gradually being improved away. Many of the most approved slides of to-day would some years ago have been howled down by any photographic "visience," and no better

proof of the change can be adduced than the fact that even now a non-photographic beholder, one whose taste has not been gradually trained to better things, applauds a black and white slide which a trained photographer would put down as a failure and a horror.

Having now dismissed the clear or black and white slide, let us consider its antithesis—the foggy one. If we are sitting watching images on the screen, and an image representing an outdoor scene comes on, darkening the whole room as if a partial eclipse had occurred when the negative was being exposed, we know that we have to deal with a foggy slide; the sensation is unpleasant, almost gruesome, and the rendering is absolutely false. Slides of this kind are all too common, especially with those who use gelatine slide plates too sensitive or too coarse, or who use proper plates unwisely. We dare not say that a fogged slide is worse than a chalk-and-soot one, but the foggy variety appeals to nobody, while the other appeals to some.

We have still another kind of screen image which is objectionable, and the subject this time is an interior or something of that nature. A slide often greatly appreciated and applauded shows an image of, say, a church interior, as bright and clear as if the church has been turned outside in for the photographer's benefit; it might be the skeleton of a church—roofless, and in sections to be pieced together to suit the photographer; the sensation is that of a hill-side in bright sunshine, rather than the "dim religious light" of a sacred edifice. Surely this is all wrong! We have noticed this obnoxious effect emphasised when the lantern was shedding much reflected light about the room.

The chalk and soot slide is the result of want of *taste*, and it is produced deliberately in most cases; the foggy variety is usually due to want of *knowledge*, and the outdoor interior is the result of want of *thought*."

A DIRECT method of making duplicate negatives, without the intervention of a positive, is recommended in the *Photogram*. The usual exposure having been given, the plate is developed in the following solution until the image becomes visible at the back:—

Water	...	...	100 c.c.
Hydrokinone	...	...	2 grams,
Sulphite of soda	...	...	5 "
Sodium hydrate	...	...	2 c.c.

By immersing the plate in a two per cent. aqueous solution of boracic acid the developing action is entirely stopped and the image partly fixed. After thorough washing, the plate is put in—

Bichromate of potash	...	...	1 gram.
Nitric acid	...	...	2 c.c.
Water	...	...	100 c.c.

This operation is conducted in daylight and continued until the image has turned a yellow red right through, when it is again well washed and placed in a solution of—

Sodium hydrate	...	...	0.5 c.c.
Water	...	...	100 c.c.

until it has entirely disappeared. The plate is now brought once more into the developer, the image now appearing negative, and when sufficient density has been gained, the negative is fixed in an acid fixing bath and finally well washed.

WE referred in our last issue to the reaction which has set in after the alarmist restrictions which were at first placed on acetylene. Of course, the gas is not free from danger, any more than other explosives. So long as the conditions under which it acquires dangerous properties are not thoroughly understood, it cannot be said that the handling of the gas is to be lightly undertaken. Accurate knowledge on the subject can only proceed from reliable researches, by competent experimenters, into the behaviour and the properties of the gas.

That acetylene when mixed with a proper proportion of air forms an explosive we all know well, and so does coal gas or any other hydrocarbon gas or mixture of such gases. This is a danger which can be readily guarded against; but acetylene is, quite irrespective of any admixture of air, an explosive in the same sense in which dynamite is *i.e.*, it is liable under certain conditions to undergo very rapid chemical decomposition, accompanied by a high temperature, which suddenly expands the gaseous products, which are developed as a result of that decomposition, into a volume many thousand times the volume of the original substance. Such a sudden change may occur in several ways *e.g.* by rapid action between the water and a large quantity of calcium carbide, generating heat sufficient to determine the decomposition referred to, especially if the action took place under conditions which hindered the conducting away of that heat; or by the shock resulting from the detonation of explosive compounds

like those which acetylene forms with silver and with copper. The moral of all this for the practical worker is that the acetylene generator which he uses should have no brass or copper or silverplated parts, that it should prevent any admixture of air with the gas or the undue elevation of temperature by too intense a reaction between the carbide and the water.

Hitherto accidents from the use of this gas have occurred chiefly from the use of the compressed gas in cylinders; and one of the points which has been recently worked out is that to use the gas under these conditions is attended with considerable danger. Berthelot, to whom we owe much of the exact knowledge we have of this gas, has endeavoured recently to ascertain the pressure below which the gas cannot be exploded by heating or by detonation, and the pressure above which it would explode with certainty. His experiments show that the gas does not explode by heating when the pressure does not exceed $20\frac{1}{2}$ inches of mercury above atmospheric pressure, or by detonation when the pressure does not exceed $6\frac{3}{4}$ inches above atmospheric pressure. Above these pressures, explosions may or may not occur up to limits above which explosion is a certainty; and the liability to explode increases rapidly with the pressure. From these experimental results it is evident that risk of explosion from detonation is greater than that from heating, inasmuch as the former risk is incurred at a much lower pressure; but this risk can be minimised by discarding brass fittings in the generator, and after all a pressure equal to $6\frac{3}{4}$ inches of mercury is a great deal more than is needed under ordinary working conditions. The moral of this for the practical worker is to see that the pressure in the generator is kept within safety limits.

THE following experience, related by a contributor to *The Amateur Photographer*, may be of service to some forlorn and shipwrecked brother as he says, and we quote his contribution in full:—

"A year ago I was consulted as to the possibilities of making anything of a batch of plates which had been exposed during a tour in the south of France and afterwards wrapped up with pieces of newspaper between films. Those which had been developed showed the type marks most plainly, and in the prints the letter-press was easily readable and the picture was, of course, spoilt. A very special value was set

upon the plates, and much pains taken to find a remedy.

From a careful examination of the plates I came to the conclusion that the silver haloids had not been acted upon by the ink; it was also clear that no transfer of colouring matter had taken place. On flowing water over the plate I noticed that the parts against which the printing had pressed did not absorb water at all readily, and from this circumstance I obtained my clue as to a mode of dealing with the plates.

It was evident that what was to be dealt with was grease, and after finding that weak alkaline solutions were ineffective, I tried a bath of benzine. The result was a greatly improved negative, but still the printing showed somewhat. I then tried benzine on cotton wool, and gave each plate a rubbing for five minutes in the dark-room, allowed it another five minutes to dry, and then developed as usual (pyro-soda). Now each negative came up quite clear from the printing marks, and three or four dozen were so treated without a single failure.

The means is simple, and it may be of service to "some forlorn and shipwrecked brother." At first I did not publish my experience, but having heard from time to time of the occurrence happening to friends, and recently seeing that even the benevolent and almost omniscient Editor of the *A. P.* could hold out no hope to a luckless querist who had wrapped his plates in the advertisement pages of the *A. P.* itself, it is now perhaps well to put forward this hint.

Some observers have recorded the fact that turpentine itself affects the film, and from that it has been argued that turpentine in printing ink may cause reduction. Well, it may, but in this case it had not put the plates beyond redemption."

REFERRING to certain exhibits recently hung on the walls of the R. P. S.'s exhibition at Pall Mall, the editor of the *Amateur Photographer* vents his spleen on those who have boldly transgressed in the matter of "Faking." The protest against unjustifiable faked work on photography is so reasonable that every photographer, (even the licentious picture-making photographer), will heartily endorse these sentiments. He says:—

"These pages have contained a good deal in justification of what is known as "faking," but

we have ever most strenuously upheld that it must only be called in as an auxiliary to the picture WITHIN CERTAIN LIMITS AND UNDER CERTAIN CIRCUMSTANCES.

"On the walls of the gallery, however, we are most sorry to see, and that too in the case of some well-known workers and teachers, an amount of touching-up so palpable, so flagrant, that one wonders how in some instances it passed the scrutiny of the committee.

"It is much to be regretted, because those photographers who visit the exhibition with a view to gaining instruction will suppose a premium to be placed on such practices by those who we feel sure would join us in heartily deprecating it. Washes, and even important details painted in, pencil markings, crayon, and paint are in evidence in numerous instances, and often done with little regard for natural effect.

"Touching up, or "faking," to the extent of strengthening high-lights or deepening shadows, obliterating some small obtrusive detail or heightening some effect may be done on the negative to just such an extent that the alien method is not suspected by anything in the resulting print; the same might be done on the print, but that it is more readily perceptible, and it is the essential quality of art not to proclaim the means of its production. This then sets the limit of faking. *It is justifiable so long as it does not betray its presence.* We do not mean when looked at at an abnormally close distance, or examined with a lens and scrutinised with a view to discover if any foreign means have been employed, but viewed from the position of the average visitor to the gallery and under ordinary conditions of light. When the instant one looks at a photograph one sees black pencil marks crudely drawn in and scratches of white, both introduced where neither blacks nor whites are required or are natural, and withal are clumsily done, then we say the practice is utterly contemptible and is not by any manner of means the thing we have in mind when advocating *methods of control* and legitimate "faking." When one encounters the application of Chinese white to the surface of a print it is silly as it is futile; we have yet to see white paint applied so as to truly simulate the colour and tone of any printing paper, and from experience we have learned that little bright, sparkling lights which look like surface touches of white paint are merely lights in the negative made stronger by retouching."

OUR Illustration is from a negative by General A. E. Wardrop, who showed the original print from it at the last half-yearly competition. Most members will no doubt recognise the picture as that of a prominent portion of the block of buildings known as the Chepauk Palace, which accommodates some of the Government Offices in Madras.

THE present number closes the third volume of this Journal, which may now be held to have passed the stage of probation. Although the journal has had an uphill existence, that it has so far survived the trials which beset it is proof of its vitality and vigor. All the same, a little more help from many members, who are quite able to assist, would always be welcome. It is with great regret that the writer of this note is obliged to retire from taking further active share in the bringing out of the monthly numbers. Before saying farewell to the little venture, which he was instrumental in originating and tending hitherto, he would like to express his thanks to all those who have by their contributions supported his efforts to make the journal a success. It now passes into careful hands which he feels sure will foster its growth and development.

THE EDITOR'S TABLE.

CATALOGUE OF APPARATUS AND MATERIALS.—Messrs. Babajee Sakharan & Co., of Esuf Buildings, Bombay, have sent us a copy of the latest edition of their Catalogue. In it is found a very complete list of everything requisite for the practice of photography. The book is profusely and well illustrated, and it devotes above 30 pages to a reprint of makers' formulæ for all the most popular plates and papers on the market. To many, this feature alone would make the catalogue a handy volume, and we recommend our readers ordering a copy. The stock of goods kept by this firm are very extensive and moderately priced; and they include a good selection of artists' drawing materials. An illustrated list of complete brass fittings for Cameras &c., is also given, and the photographer who would not be pleased with such a stock to select from would be hard to place.

PHOTOGRAPHIC XMAS CARDS.—The same enterprising firm have sent us samples of a fresh stock of their Xmas cards for mounting photographs on. They are in quiet colours, and tastefully decorated with scroll and floral patterns. From the special catalogue we learn that there are

several dozens of designs to choose from, and photographers who wish to use their prints—the cards are suited for sizes from midgets up to half plate—for conveying to their friends the approaching season's greetings had better be quick with their orders and get an early choice.

THE MAGIC LANTERN JOURNAL AND PHOTOGRAPHIC ENLARGER ALMANAC AND ANNUAL.—Mr. J. Hay Taylor, the Editor, has brought out a useful volume, which cannot fail to interest Lanternists and Lantern slide makers. It contains in addition to a large number of advertisements, and trades' lists, relating chiefly to Lantern matters, several short and well written articles on kindred subjects. A specially interesting portion of the annual is the chapter on novelties dealing with Cinematographs, wherein a fully illustrated view is afforded of the principal instruments on the market under the various names of Motorgraph, Kinematograph, Animatograph &c., &c.

BROMIDE ENLARGEMENTS AND HOW TO MAKE THEM.—This is another of the well known Popular Photographic series published by Messrs. Percy Lund, Humphries & Co. It explains in clear language the principles of enlarging, arranging the apparatus &c. Mr. Pike gives full instructions as to the methods of enlarging by daylight, as well as by the Lantern, of developing and subsequent toning if required. He considers Amidol to be the *beau idéal* of a bromide paper developer and deals with the subject of development generally in a practical manner. We can thoroughly recommend this little book to those who wish to have explicit and reliable directions as to how to enlarge.

NOTE ON EXPOSURES FOR ECLIPSE PHOTOGRAPHERS.

BY

C. MICHIE SMITH, B. Sc. F.R.S.E., F.R.A.S.

(Government Astronomer, Madras.)

Professor Schaeberle of the Lick Observatory who has used in several eclipses a lens similar to the one which I propose to use—6 inch aperture, 40-foot focus—advises me to give the following series of exposures during the eclipse:—

1, 2, 4, 8, 16, 8, 4, 2, 1, seconds and as many more of 1 second as there is time for before the end of totality. Of course this lens is not well suited for obtaining the outer and fainter parts of the corona and the exposures given do not provide for this. The plates are supposed to be the quickest available.

To calculate the exposure for any other lens we must note that two things have to be taken into account, the intensity of the focal image and the contrast between the object to be photographed and the background. The former is, of course, proportional to the square of the angular aperture and the latter, as has been recently shown by Prof. Wadsworth, is inversely proportional to the square of the focal length. The former must be taken into consideration in determining whether the light is sufficient to produce an image at all and the latter in determining whether the contrast with the background will be sufficient. Take then a lens of say 2 inches aperture and 20 inches focal length. Compared with the 40-foot lens mentioned above the brightness of the focal image will be as $(\frac{1}{10})^2$ to $(\frac{1}{80})^2$ i.e. it will be 64 times as bright, and as regards contrast it will have the advantage in the ratio of $480^2 : 20^2$ i.e. 576 times. Hence an exposure of 1^s should give 4 times the photographic effect of the 16^s exposure with the 40-ft. lens. As, however, the small cameras can be most effectively used for photographing the outer parts of the corona I would suggest that a series of exposures should be made ranging from the shortest that can be given by hand up to 8 seconds which is probably the longest that can be given without blurring owing to the motion of the sun. As a test of the sufficiency of these exposures for the kind of plates to be used, trial exposures might be made on the full moon which has an actinic brilliancy nearly 50 times as great as that of the inner corona.

SNAP-SHOTS.

The snap-shot in the photographic sense—

The story short of modern magazines—

Depict at once too little and too much

And give, not real, but realistic scenes.

The reason is that Nature, life and facts

Are never just the things that they appear—

Would they have different grown, I wonder now,

Had they possessed the quality of seer ?

Had Nature known that modern man would arm

Himself with snap-shot cameras to-day,

Or dreamt that such a world of prying eyes

Would all her cherished secrets open lay,

Would she have been more careful of her moods

And studied her deportment and her mien,

Would she have dressed more carefully, you think,

And kept herself more scrupulously clean ?

Had modern man (and woman too for that)

Foreseen how snap-shot novelists would haunt

The stage of folly fashion and of fame

To picture them to criticise and taunt,

Would they have been more careful of their ways

Nor tried the ape to ape in gross conceit,

Nor yet to make society a plane

Where doubtful manners, doubtful morals, meet ?

Would Nature *not* have missed the terrible

With peaceful hamlets and with fruitful years,

Nor doomed that evolution should advance

By death, disease and famine's bitter tears ?

Would modern man have been less flesh and blood

And passion—more of brain full-sized,

And not an oddly sorted half-and-half

Of barbarism *surface*-civilised ?

Perhaps !—perhaps life may evolve in time

By moral suasion ever more and more—

But stop ! I hear the critic here complain

These lines repeat the error they deplore

In verse the first. And so I simply bow,

And quote again the moral they impart :—

A snap-shot view of life's not always true

Nor snap-shot view of Nature always art.

C. S. M.

OUR HOME LETTER.

My time and attention have been more particularly given during the last week or two to a study of our two great photographic exhibitions, and of matters arising from them. Some years ago, like all other young men, I made light of picture exhibitions whether photographic or otherwise, and could have done the National Gallery, or the Louvre in an hour or less. Now I am regretting the neglect of early opportunities of paying thoughtful attention to exhibitions, and pictures which at the time I passed over lightly, as a daddy-long-legs skims over long grass without stopping anywhere. It is my firm conviction that no man can achieve elevated work in photography unless he studies and profits by what he sees done by others. One might plod on for ages, and still produce but very ordinary work without the experience gained in that manner. I believe the common sense of this view is being rapidly grasped by all the more energetic photographers in Great Britain, if not also elsewhere. Provincial exhibitions are more frequent, and of a higher order than hitherto, while during the season, men flock to London from all parts, like pilgrims to Mecca to see what is new and what is best in pictorial, scientific, and technical photography. The Exhibition of the Royal Photographic Society is a capital all round show, and though pictorial work occupies the greatest amount of space, still there are smaller exhibits

of scientific photographs, of architectural work not strictly pictorial, and special illustrations of sundry processes. The collection of lantern slides is an interesting one, and includes at least one series of exceptional merit. To the subject of lantern slides I will return, if space permits, later in this letter. The other Exhibition, devoted to purely pictorial photography, is that of the Linked Ring. The Photographic Salon, as it is called, is more startling as regards the exhibited work, and the general decoration of the Gallery than that of the Royal Photographic Society. At the same time one may see here not a few examples of the extreme school, pictures daring and original in conception, but perhaps trespassing just a little beyond the boundary of safe ground, and tending towards the bizarre or the eccentric, in stead of resting on the firm ground of good genuine photographic pictorial art. For all that, the Salon is an exciting exhibition, and the majority of the pictures there show the best that photography is capable of. Our cleverest pictorial photographers, or at any rate those that are most frequently seen at this and other exhibitions, are Messrs J. Craig Annan, a Glasgow man of extraordinary versatility, who delights the eye with whatever subject he takes up, though this year he is perhaps not so well represented as usual; George Davison, a Londoner, who has some very strong ideas on art and kindred matters, and whose prevailing style presents accentuated foregrounds with bold lines leading up to the centre of the picture, and usually only the smallest portion of sky; Eustace Calland, conspicuous for his extreme delicacy and fine sense of the beautiful, addicted to white or light coloured frames; Horsley Hinton, who revels in marshes, mud flats, setting suns and evening shadows; William Croke our great master in portraiture, strong in his opinions, and stronger still in his power of posing and lighting the human figure; Robert Demachy, a Parisian, celebrated for his deft manipulation of the Gum Bichromate process, and gifted with a wonderful eye for effect; Paul Martin, apparently a new man so far as exhibitions are concerned, whose forte lies in effects of lamplight or electric light, pictures taken at dusk just when all the lamps are lit,

"When through the dusk obscurely seen
Sweet evening objects intervene."

whose views of London streets and squares astonish and delight all who see them; Puyo, another Frenchman, with a very marked style in portraiture, fortunate in having splendid models, and knowing how to group them gracefully; Alfred Stieglitz, an American, who shines equally in portraiture or landscape work, and last, but not least, H. P. Robinson of Tunbridge wells, whose interest and practice in picture making by photography dates back many long years, when the applications of the camera were but little appreciated and understood. It must not be thought, however, that this handful of men whom I have mentioned constitute the whole of the exhibitors of the Salon. There are a great many others, some new some old but none of them so strongly identifying themselves with the art aspect of photography as those I have mentioned.

Want of space, however, prevents me from writing more about these exhibitions, and I wish now to direct your attention to some suggestions on making lantern slides which emanate from Alfred Stieglitz, one of the men alluded to above. The old standard of lantern slide work no longer holds. Very superior work has to be done to day to call for praise. Clear glass for high lights and transparent shadows no longer constitute the perfect slide. Mr. Stieglitz has been one of the most active in promoting the development of the more artistic slide, and he has enunciated the new method of going to work. [A full account of Mr. Stieglitz's method was reprinted in the last issue of the journal, among the Extracts—Eds.]

PROCEEDINGS OF THE SOCIETY.

Monthly Meeting held at the Masonic Hall,
Mount Road,

Friday, 5th November, 1897.

Mr. C. Michie Smith, *President, in the chair.*

ELECTION OF EDITOR.

Mrs. Leet Palk was unanimously elected and kindly consented to take up the duties of Editor of the Journal in place of Surgeon-Major J. L. VanGeyzel, who is obliged to retire.

PICTURES FOR THE MONTH.

Four members sent in pictures of "Children" for competition.

MISCELLANEOUS.

Mr. F. Dunsterville sent a series of large prints of various interiors. These were photographs by Mr. Sandell on "Sandell" plates, and showed exceedingly well the freedom from halation for which these plates are noted.

Surgeon-Major J. L. VanGeyzel opened a discussion on "Lantern Slide making," and exhibited a number of lantern slides developed in divers manners, which effectually disposed of the dogma held by many photographers to the effect that pyro-developed lantern slides must necessarily show stains. Several other members contributed to the discussion.

NEXT MEETING.

The next meeting (December 3rd), will consist of an exhibition of lantern slides. Members who wish to show slides, are requested to send them a day or two before the meeting, if possible, to the Secretary; or, failing this to send a list of the slides they propose to show. Mr. R. Ll. Jones will show a series of slides illustrating the Nansen Expedition.

The picture subject for next meeting is "A Landscape."

Owing to January being the month in which the annual meeting is to be held, no picture competition subject has been fixed for that month.

CORRESPONDENCE.

TO THE EDITOR OF

*The Journal of the Amateur Photographic
Society of Madras,*

SIR,—Seeing such universally good results given on page 117 of the Journal with metol hydroquinone developer I thought I would try it. I prepared the strengths given, but found equal parts of A and B the instant it was poured on an Ilford plate made it black; so I tried half of B to A and 3 parts water and the pictures came up very soon with a clean plate and satisfactory results,—open air with figures close to camera and 1 second exposure—Ross single lens F/16—Ilford yellow label plates. This is such a clean developer and does not stain the fingers as pyro does, nor does it seem to fog; but with both this developer and pyro I want to know if a plate that, after intensifying gives good results, would have done the same if the developing had only continued long enough without altogether exhausting one's patience and powers of enduring a dark-room?—

An interior that could only have a short exposure,—about 6 seconds: Ross lens F/16, Ilford red label plate,—because of figures posturing in it, was developed with metol &c. The image began to appear in about 2 minutes and though I continued till I could see no picture, there was no fogging, but still the print was not satisfactory till the plate was intensified. It was the same with a snapshot at bicycle riders, for the print to be sharp the plate had to be intensified. The interior mentioned above I tried against 22, and 30 seconds exposure; the figures kept quite still for that time. This I began to bring up within pyro and soda, and kept adding soda in addition to 60 minims that I started with, and at the end of half an hour, not a sign of a picture appeared and I thought I must have got the unexposed plate by mistake. I washed off the pyro and to be quite certain I had the right plate, I tried metol, &c., 6 drams A to 12 drams B 3 oz. water, and immediately a picture began to appear. I added more of A but the plate still looked very thin and though probably I might get a good bromide, the silver print is not contrasting enough. Now if I had started with much more of A instead of adding it, should I have got more density?

This is so much cleaner to use than pyro and so charmingly rapid in comparison with pyro and soda—with pyro and ammonia I generally manage to fog and also find it much slower than metol, &c.—Why is pyro always recommended in preference to all other developers? Does bromide of potassium help to give density?

Yours faithfully

L. M. N.

[As the developer has been diluted we doubt whether prolonged development would have made much difference to the density in the first case mentioned. As for the Interior, no developer however energetic can bring up what light has not impressed on the plate. Metol is much more energetic than pyro, and will develop detail which Pyro may not bring out; but in the experience related you must remember that the plate was evidently much underexposed that Pyro-soda had already prepared the way and the addition of Metol at that stage rapidly developed up what the Pyro was doing very slowly. If you had started with more A instead of adding it gradually the development would have proceeded more rapidly without any gain, but rather loss, of density. Slow development and gradual addition of alkali are the conditions which favour density.

Pyro is recommended specially for its gradation-giving and density-giving powers. As you are evidently seeking a developer which has the latter quality, stick to pyro. The quicker developers do not give density. Hydrokinone is clean and certainly surpasses Pyro in the matter of density, but it tends to give soot and white-wash results.—Ed.]

EXTRACTS.

*The Fashion and Fashioning of Frames
for Photography.*

By Hector Maclean, F.R.P.S.

Even the duffers and pigmies of the photographic world have of late awakened to the fact, that it is not so much by straight-forward cut and thrust photography that their more distinguished competitors have made a brilliant series of palpable hits; but rather by taking advantage of certain cunning tricks—that is, by availing themselves to the full of the *finesse* of framing—that they have been able to make their, at times, somewhat commonplace, may be even homely, "topographics" assume a virtue, or acquire a charm, which was by no means in all cases native to the print. In the brave days of old, when plate-sunk mount, and natural or plain oak moulding were almost universally used, every print had, in a sense, a fair field and no favour. Some few, however, there were—insignificant no doubt in number—which by pure chance happened to be enhanced by their sham plate mark and too often, jerry made frame.

These were the days when many people considered that it was quite heretical to use anything but some such an arrangement as aforesaid, and that if the above did not suit the printing method and subject, it followed that the print must needs be cursed with a full double dose of failure, and was therefore only fit for the fire.

But to-day we have changed all that kind of thing, so that it is the print which decides the frame and not the other way about.

Hence the former sweet simplicity has departed, with the result that it almost needs the aid of a professional frame fashioner to settle, which, out of a thousand and one possible arrangements will best heighten the particular effect that it is desired the photograph shall impart. Let no one cry out that good wine needs no bush. If any are inclined to do so, let them remember that Venus herself, were she to appear, draggled-tailed and down at heel, or vulgarly arrayed *à la 'appy'* amptstead, might almost pass as a regular fright. On the other hand, it is notorious how plain women are sometimes so witchingly decked out that the juggled eyes hold them to be beautiful. Anyhow it cannot be gainsaid that on the one hand a photograph's surroundings may be extremely prejudicial, whilst on the other hand they may be not less certainly helpful. So greatly is this the case that one feels inclined to fill a goodly sized book upon the subject. But on the present occasion the writer must be content with just a few abbreviated remarks upon some of the points. Therefore many of the old and better known dodges for fortifying what may happen to be weak in one's prints, will be passed over in order to dwell instead upon certain matters which are less elementary in character.

That the points in question require some elucidation, is shown by the mistakes in framing and in mounting, made by a not inconsiderable proportion of exhibitors in the leading photographic exhibitions of London.

COLOUR DISCORDS AND CONCORDS.

In selecting a colour—or tint—for the surround of a print we may adopt one of three courses *i.e.*, choose that which, with the enclosed print will form either a harmony, a discord, or a contrast.

Suppose for instance our print were coloured pale cobalt blue, we might surround it with a darker shade of the same, which would result in a harmony, or we might stick it on a prussian blue mount, which would cause a discord; or an orange-brown surround would form a contrast.

Of these three alternatives one, *i.e.*, the discordant *tout ensemble*, must be at all costs avoided; one, the harmony is most difficult to obtain and should therefore be availed of with the greatest circumspection; the remaining one, the contrasting arrangement, is always safest and is often the most effective; it is therefore the best course to adopt by all who do not feel quite sure of their perception of the niceties of colour, or of their aesthetic judgment. Probably many who read the foregoing paragraph will be inclined to think that they now know quite enough in order to avoid the worst pitfalls, and therefore need read no further. Of such are the tribe who used to be quite content with the old India-tinted mount, and whose chance of distinction is commensurably small. However much we may like to avoid the inherent difficulty of finding a suitable and a telling harmony to set off the print, it quite frequently, perhaps generally, happens that a contrast between the print and its setting is inadvisable.

For instance, say we have a brownish print which, for one out of half a dozen reasons, suffers from a slight attack of the "green sickness." Many a print has come before the writer's notice having such a "greenery gallery" tendency of tone as were just sufficient to spoil an otherwise satisfactory effect, unless some means be adopted to subdue this unwholesomeness of complexion.

Frame such a print in some moulding of a complementary colour—say light rosewood, or mahogany, which would make a strong contrast with pale green—and the suspicion of greenness first noticed will become three or four times as well marked. On the other hand employ a frame in which the offending colour noticeable in the print is more strongly emphasized—say a moulding painted or stained of a terra-vert or sage tint—and the undesirable sickliness in the browns of the print will be entirely subdued. The bright or strong green surround will quite kill the faint, weak traces of similar colour present in the photograph.

In the foregoing example of the need for the employment of a scheme in which the component parts rather harmonize than contrast, it has been assumed that the native hue of the picture requires some considerable modification in the direction of toning down.

Of course it quite as often happens that the tint of a print requires heightening in some particular direction; thus a reddish print may not be "foxy" enough, not sufficiently glowing with warmth, in which case of course a complementary coloured frame is called for.

Now between these two extremes there exists an almost infinity of cases, each of which calls for its own particular consideration—that is to say if one would wish to attain a "best possible" in mounting and framing.

Of all problems in which colour enters perhaps the most difficult to surmount is one where a print is, before mounting, of precisely the very colour that one desires it should present when hung.

In such case all efforts should be directed to the maintenance of the *status quo*: which can only be perfectly successful by employing an absolute harmony of surround, which moreover should be pitched in a restful and a minor key.

TONAL INFLUENCE OF A SURROUND.

Besides the influence exerted by mount and frame upon the colour of a print they, between them, may very much modify the tonal effect; very much heighten or detract, from the photograph's luminosity and shadow.

Unless we wish to injure the appearance of our print we must needs study what particular depth of tone will best aid the effect aimed at; never forgetting that there is one absolute best, and thousands which are far from it.

For the benefit of the dull witted—and they are generally those who "slow and siccar-like," travel farthest—let me, roughly indicate the fundamental principles which should be followed in selecting a surround.

Have you a wishy-washy print with the scale of a silver point, snowy high lights and pearly shadows? Then put round it a light surround. Is your print loaded with sombre darkness, and lacking in luminosity? Then employ a dark surround. Is it a good average plucky production—what the upper circles sneeringly denominate "the other thing"? Then a light half-tone, will probably suit it best.

A LAW UNTO ITSELF.

Dogmatism and picture-making have no concern with each other, each picture is, or should be, a law unto itself; but as regards naturalism and power of effect attained, it may be safely said that a print which requires a full half-tone setting is probably best endowed with the qualities in question.

Of course, the foregoing are but rough and ready approximations, none the less will they serve to improve the mounting and the framing of not a few photographers. Moreover they should teach the lesson that there is no arrangement possible which will fit all prints. The only panacea is that unnamed production compounded of intelligence tastefully mingled with knowledge.

THE SUBORDINATION OF FRAME AND MOUNT.

A step further as regards general principles to be borne in mind is that one should be careful to subordinate the contrasts

between different parts of the surround, to the contrasts in the picture.

For instance if the scale of tone in the print ranges from cream white to Vandyke brown, it would be highly injurious to use snow white and jet black for mount and frame; this, however, is a practice which has in past days been, even in high circles, much too common.

It would yet further advise that, as a general principle, the deepest tone of the surround should not be as dark as the deepest shadow in the print, nor should the lightest portions of frame or mount be so bright as to dim the high-lights of the picture.

Much has been written about frame pattern; and some folk have, apparently without the least rhyme or reason, favoured some particular design to the exclusion of all others. Who, for example, but has noted the remarkable fidelity with which G. F. Watts, R.A., has for over a quarter of a century, clung to a particular size and pattern of gilt moulding for the framing of his portraits; a pattern which to most people seems to possess nothing that should specially recommend it above all the myriad of other ones used by artists?

BARBARIC OR FRIVOLOUS.

Apart from questions of economy it may be accepted as a sound general principle that the less decoration, of mount or frame, short of obtrusive and distasteful bareness, the better for the contained picture. But in settling the question of how much of the ornamental should be present one must consider what is the object in view.

Many—I do not mean it unkindly—buy photographs, and other pictures too, mainly for the sake of their frames, which serve as decorated masses to break up the monotony of walls, much as do freizes, plinths, and panels.

If a photograph is only required as a cheap excuse for barbaric mouldings, by all means use as much flamboyant and gaudy material as you can buy, and pile on the same around the print. But if you want the centre of interest to be your picture do not surround it with anything which will induce the eye to amuse itself with the pretty trifles of a frivolous frame. Properly considered a frame should be a foil rather than an attraction; a place of rest for the eye; a boundary which is distinct and antithetical to the contained picture.

These functions which a frame should serve are too often forgotten. I well remember a photograph which was medalled at a very important exhibition; the subject was well rendered and praiseworthy, but was what artists would term too rich in detail, being crammed full of well-accentuated twists and turns with never a space upon which the eye could rest, and so in order to obtain respite, one instinctively turned to the frame; but, alas, this proved to be no better than a tiresome and aggressive repetition of yet more irregular twists and turns. The effect was painful confusion, and led me to at once transfer my attention to another exhibit.

Whilst probably no scheme of framing would entirely get rid of the faultiness of composition alluded to, had a frame been chosen in which a few plain but strongly marked conventional curves, repeated with regularity, were the main features, the effect would have been much less distressing.

BEWARE OF FRAME SELLERS.

I have spoken of harmonies in reference to print and surround, harmonies of colour, and have lightly indicated when such a treatment is likely to be advisable. Whenever one purposes to employ a harmonious setting let him bear in mind that the risk of failure is considerable; it is with various tints of one colour much the same as with musical vibrations, the nearer they are allied the greater the danger of discord; and thus it befalls that whilst minor differences between related tints are quite unrecognisable to some eyes, others find these apparently trivial colour discrepancies painfully offensive.

It may be taken for granted that as a rule no harmony of colour between print and frame is likely to happen by accident. Wherefore it is plainly little more than hopeless to order say, a 'brown frame' and expect the frame maker to send home one which will match, or harmonize, with any brown print that may happen to be lying around.

Although the tints and hues of colour found in the various photographic browns and blacks are exceedingly numerous, fortunately the dyes, stains, paints and varnishes available are

quite as diverse, and are capable in skilled hands, of matching any tint found in a print with such close approximation to absolute accuracy as not to offend the most captious eye; but to be sure of the most satisfactory result it is absolutely needful that the staining or colouring of each particular frame should be specially adapted, by one whose eyes are educated in the subtler passage of colour, to the particular print—or at least the particular process, which is to be framed.

As a rule it will be found that the ordinary frame maker is utterly incapable of helping, most of them being less craftsmen than tradesmen. Not but what there are a few who can render the photographer invaluable aid, both in suggestion and in execution. Such men must be discovered by individual research. Failing these the photographer must rely upon his own powers of frame staining. And—as a rule—he will find that the most successful method to pursue is by adopting where possible the tentative method of treating his frames.

There is much to be said in favour of staining mouldings before they are joined, for there arise at times vexatious troubles where the made-up frame is subsequently stained. A convenient *vid media* is to mitre the moulding, or get this done for you, but instead of straightway joining it up, by means of one out of many expedients, temporarily hold the frame work together with the print and glass in place. Thus the print and glass being in the rebate, and the mitred lengths of mouldings in their proper position, face downwards, four triangular pieces of backboarding, or even cardboard, are tacked across the four corners of the back of the frame. It is assumed that, employing the tentative method, the photographer has decided upon the particular stain, or other colouring matter, which will best sort with his print, and has therefore given the moulding one, if not more, coats. Setting the temporarily-put-together frame upon an easel placed in a suitable light, it is possible to critically determine how far it may be desirable to deepen the colour of the frame, or otherwise modify the scheme. Presuming that the frame is found to be not dark enough, the mitred lengths are taken apart and given another coat of the stain,—or otherwise treated—and when dry, are once more inspected as above described. I need hardly say that all kinds of other modifications are equally possible, and their desirability equally facile of recognition by the adoption of some such plan as aforesaid.

THE RIGHT FEW COLOURS.

In most cases the photographer will find that all he will need for colouring purposes are a few easily procured, or easily made preparations. But few as these may be they need to be the *right few*. Consider for a moment the almost endless tones which for instance gelatino-chloride prints will assume with variously made up gold baths, acting upon various makes of paper, printed through various characters of negatives. Then remember that besides gold, other agents are employed such as platinum, uranium, palladium, lead, sulphur, etc. Wherefore each photographer—if he always work upon a fixed system as regards printing—will require to be very fastidious in the choice of stain or other pigment used.

Readers will not have failed to notice that I have alluded to matters connected with joinery, and so far hinted at the photographer becoming not merely involved in painting and staining, but also with frame making; such, however, need not be the case, for it is perfectly feasible to get either a local carpenter or oddman, or, preferably, a local frame maker, for a few pence to mitre one's mouldings, leaving only to the photographer the task of gluing up, or nailing together, the frame. The which is not perhaps quite so simple a matter as it may seem but should not be beyond the power of any reasonably deft person who has at his command a vice and a hammer. Should the job however, prove too difficult, resort must again be made to the man who did the mitreing.

The chief difficulty usually met with in making the mouldings accurately coincide, for when nails are driven in, the blow of the hammer causes a slight relative displacement of the adjacent surfaces with the result that a false, or faulty, join ensues; on the other hand if merely glued together imperfect contact is very liable to happen. Both these troubles are avoidable by using a simple form of *corner cramp*. For instances, either the "Eureka" costing 2s. each, or the "Improved" from 1s. 6d. to 3s. per pair will be found efficient for the purpose. Where even but a few frames are to be home made, such instruments soon pay their cost and are always useful.—*Practical Photographer.*

Photographic Wrinkles for Tourists.

By W. de W. A.

When travelling abroad with the object of obtaining, amongst other things, records of the places visited, be it as mementoes or as something more important, the first care of the photographer must inevitably be to secure the safety of his apparatus from breakage. A good many years' experience has proved that there is no plan better, and none certainly so economical, as utilising a wickerwork hamper, strongly made, with iron fastening and hinges, for carrying all the materials required. A hamper is light and very strong in proportion to its weight, and can be relied upon to have sufficient spring to prevent undue jarring of the apparatus, bottles, or camera. Perhaps one of the most thrilling moments of one's life is to stand on Dover Pier at low tide and see the ruthless way in which one's worldly goods are nominally allowed to slide down, but very often literally thrown down, on to the deck of the steamer which is to take one to Calais. Tin boxes are delved in, and often disclose their contents on the heap below, and portmanteaus are made the stop upon which American trunks are allowed to fall, but a hamper will spring from the pile below, and, being light, is usually treated with more consideration than any other baggage. By the way, it would be an excellent innovation if baggage were treated at Dover as it is in Folkestone Harbour—where it is carefully deposited in crates on the deck by means of a crane, and is equally carefully landed on the other side of the Channel by the same method. Even the rough usage at Dover has never caused the writer to break a single article used for photographic purposes when the simple wicker hamper had been used. The only case of breakage, and that a slight one, was when a load fell off a mule on to some rocks below, and even then the extent was the shattering of a couple of plates. Sometimes he has carried a box or two of plates in a portmanteau, and then the casualty has been considerably more, whole boxes of plates being broken. Wicker handles to the hamper are very nice to look at, but railway and hotel porters have a knack of soon twisting them off, and for the convenience of these goths, a good, stout, and broad strap should be passed through the handles. This gives them something to grip which they prefer to the handles. In Italy it is as well to padlock the strap, placed in such position as to render the strap useless if cut. Of course, there are hampers of different sizes and shapes, but the smallest and perhaps the most useful is that which would allow two camera cases to be placed comfortably within it side by side, and with a depth exceeding that of the cases by about three inches. It is assumed that only one camera with its lenses is to be taken, so that we have a space available for plates, developing arrangements, etc., equal to that of the camera case, and a space at the top of twice its breadth and three inches deep. A zinc trough may be made the size of the camera case, and in it may be packed the supply of plates and the washing apparatus. The latter is conveniently a folding galvanised iron rack which folds up flat, together with a washing trough which will fit it when extended for use. This trough will occupy only about half of the larger one, and can be packed with its open top against the side of the latter. The smaller trough will contain all the necessary bottles, dry developing powders or cartridges, measure, duster, dusting brush, and all the small etceteras required. The plates will be in the space by themselves, and can be wedged together by cotton wool packing or other convenient material. The space at the top of the hamper may be used to carry the square folding paper lantern and the carriage candles, which are the best form of candle for it. The candlestick is very usefully formed of an empty, strongly-made quarter-plate box, in the top of which a proper-sized hole has been cut. This same box will hold the candles. Photographers who resort to hotels should be careful not to bring discredit on their hobby by staining tables covers and towels. To avoid mishaps to table or toilet covers, a piece of white mackintosh sheeting a yard or four feet square should be taken. This can be spread on the table, and a novice would be wise to spread below the table a couple of thicknesses of a good English newspaper (we are not speaking of politics, but only of the paper employed) to avoid staining the carpet. The mackintosh can be folded in such a way that between its folds the lantern can be packed and kept flat, and at the same time protect the camera case and plates from any fear of wet penetrating to them. A protection against dust is to line the hamper with American cloth. For mule transport this is desirable, but not necessary if covering cloths are insisted upon. In packing the hamper, the writer always places a couple of balls of loosely screwed up paper between the camera case and the wicker walls. They act as a spring, and prevent any jar to the camera. Some-

times it has occurred in London that the railway officials have asked if the basket contains wearing apparel, and if a negative reply is given have refused to register it through to its destination abroad. To prevent any such untoward incident occurring, capital packing is made by a couple of pairs of stockings. One pair would suffice to save the conscience in giving an affirmative reply. Recently the question has not been asked of the writer, but the contingency should always be provided for. For packing negatives nothing is better than the plate boxes supplied with the dry plates. Before starting, it is well to cut sheets of clean blotting paper of a size very slightly smaller than that of the plate which is to be used. They may be strung together by one corner, and kept in a large envelope, and find a place towards the top of the hamper. One sheet of this blotting paper is placed between each pair of negatives, the box filled with them, and when the cover is on, they will travel with perfect safety if tied up tightly with twine. A draining rack is useful accessory to have at hand to drain the plates previous to setting them up to dry. A small piece of the softest sponge is also useful to wipe face of the negatives should any small particles of sediment, from the water in which they are washed, settle on them. A few long strips of blotting paper should also find a place amongst materials taken. These are useful for placing on a shelf when drying the plates. If films are used and not plates, small clips which can be strung on a line will hold the former for drying purposes. For washing films the larger zinc trough from the hamper may be employed. Scales and weights are a nuisance when touring, and it is convenient to have a series of packets or tubes of the different ingredients required to make up six ounces of developer weighed out at home. These are put into quarter-plate boxes, and are at once available for transferring to the bottle used for the developer. To carry the hyposulphite used for fixing, the tin cylinders supplied by the Platinotype Company with half-plate size of platinum paper can be requisitioned. The "hypos" should be pounded up finely to avoid the annoyance of slowness in going to solution. The cylinders are filled with the "hypos," and when the top is on the junction between the two is sealed by gummed paper. A neglect of this sealing often entails a mass of hyposulphite being found amongst the various articles. Some spare pieces of gummed paper should be taken to fasten on the top of a cylinder when it has once been opened. Another point to remember is that the bottles for developers (six ounce medicine bottles are very convenient) should have properly-fitted corks. If not, it is easy to stain a toilet cover with splashes of amidol or other developer. It is needless to say that when preparing a developer, the bottle should stand on newspapers, so that no grains of the materials used should find their way to the table or the carpet. For hypo solution, an empty "half-bottle" is very convenient, and a still greater convenience is an enamelled iron funnel for pouring this solution back into the bottle. The developer can always be poured back from the dish to the measure if it has a lip, and from that to the bottle. Celloidin dishes are better than ebonite. The latter are much affected by heat, and the writer has known of several dishes placed in the sun to dry becoming as flat as a plate. Of course, they should not have been placed in the sun, but not everyone is thoughtful as to consequences. The dishes may be carried in a light wooden box, which will fit into the top of the hamper, and any odds or ends, such as clips, etc., may be carried in the uppermost dish. The above jottings have been given for the benefit of those who are not accustomed to develop photographs on tour. Of course, by far the easiest photography for a tourist to practise is to press the button and for someone else to do the rest, but for those who have no time at home to develop, and yet wish to do everything themselves, the outfit described above will suffice.—*Photography.*

Printing With Matt Varnish.

By E. ELLIS BAILEY.

I wish to direct the attention of your readers to a method of great practical utility to professional workers, and one which they all know about but very seldom use. At least, I can say from my own experience (having worked for several firms, and knowing a great many photographers), that I have only known matt varnish in use with one or two. There are few negatives that cannot be improved by a judicious use of this article, and it is really surprising what it will do. It sometimes happens that one secures a very fine plate of a difficult subject, the gradations are all right but it is

a trifle too thin, and it wants so little intensifying that the trouble and uncertainty of this operation make one hesitate before adopting it. Yet, something is wanted to retard the printing and give a little more vigor. A good coat of matt varnish applied on the glass side will most likely put matters right, or a still greater improvement may be obtained, in some cases, by coloring the liquid red or yellow before applying it. If the whole thing prints flat, place the negative on a retouching desk matt side up, and proceed to scrape away over the shadows; and with a soft pencil or stump charged with plumbago, strengthen up the high lights.

Take, for instance, a portrait of a lady in a light dress. Start on the side from which the light is coming, and scrape away the varnish from the shadow caused by the arm (between the inside of the arm and body), also from those caused by the folds of the material, then put some lead on the more prominent parts of the folds themselves. Perhaps the arm on the shadow side of the figure may require lightening up a bit, in which case apply lead here also. If there is a dark sash, waist-band, piece of furniture, or curtain, scrape away the varnish from it, and if the face is flat, scrape it away from eyes and mouth and hair (if too light). Stump up the light side of the face, put an extra touch down the ridge of the nose, just across the top of each eyebrow and at the upper part of the ball of the chin, and a little on the spot where the light has caught the dark side of the face.

Suppose, now, a negative of a subject in a dark dress all prints well, but the face and hands are too white, varnish as usual and scrape away from hands and face, or in the opposite case, if the face prints in too dark, pour a spot of varnish on it (glass side, of course), and scrape carefully round, leaving the face covered, and stump up if necessary. In the case of a vignette with an objectionably dark background, this may be altered very effectively by varnishing and scraping away from the whole of the figure, and if this is still not sufficient, shading, graduating or clouding may be effected with plumbago. The varnishing dodge is very useful where a vignette will persist in printing down too low into the waist, and a nice soft edge can be secured by graduating with plumbago or color.

Landscape and seascape negatives lend themselves very readily to this mode of doctoring. Often the skies of such print a trifle too dark, when a coat of varnish will alter matters, and at the same time form an excellent ground for using color to work in suggestions of clouds or strengthen up those that are already there. It goes without saying that it must be scraped away from the view part, unless the distance would be better a little lighter, when it should be taken from foreground and middle distance only.

There is one more case in which this varnish is useful, viz., in printing from cracked negatives. I know that the best plan is to strip the film by means of Cresco-Fylma, which requires at little tact, and the film must have been previously hardened by soaking in alum to prevent its stretching to nearly twice its size, which would be awkward when part of an order is done. But if only a few prints are required it will be quickest to place the negative on a clean glass (film down) as a support, and apply a good coat of varnish on the glass side. When this is dry, place in a printing frame under a clean glass, and when put out to print place over it a square of fluted glass, or piece of tissue paper roughly folded like a fan, and let the folds or ribs run in the same direction as the crack, when the resulting print will scarcely show any flaw.

Perhaps it is unnecessary to say anything about applying the varnish, but still I may add that it is awkward to do so from a full bottle, so that a fresh one may be half emptied into another bottle, and one half colored for special use. Then it has a trick of forming hard pieces round the mouth of the flask, and small lumps breaking off drop on the negative while varnishing, and of course are apt to cause spotty prints. Moral, wipe the mouth of the flask each time before using. First thoroughly clean the glass side of negative, and when quite cold place it on a pneumatic holder and pour on and drain in the usual way, then set up to dry in a cool place. The object of the holder is to prevent the glass getting warm, as it will do if held in the fingers, when the surface instead of being matt will be quite clear and transparent.

Covering large surfaces evenly with lead is most easily done with a soft pencil, not too sharp, and making a lot of lines fairly close and in one direction, then crossing and re-crossing in a different direction each time till the required effect is obtained. Before commencing operations see that the varnish is quite dry and hard.—*The Photogram.*

COMPETITIONS.

(Open only to Members of the Society.)

SUBJECT FOR MONTHLY COMPETITIONS IN { DECEMBER.—A Landscape.
JANUARY.—————

RULES.

- Two Special Competitions shall be held, in each year, in addition to a monthly competition.
- The Committee shall select the subjects for the Special Competitions, and notice of the selected subjects shall be announced in the Society's Journal in February and in July of each year. The subject for each monthly competition shall be selected two months in advance by the members present at the monthly meeting, and shall be notified in the next issue of the Society's Journal.
- Pictures, &c., competing for Prizes at the Special Competitions must reach the Secretary by the last day of January and of May, and those competing at the monthly competitions must arrive in time to be shown at the monthly meeting.
- Prizes will consist of Silver and of Bronze Medals, and of Certificates of Merit.
- Not more than one Silver and one Bronze Medal shall be given at each Special Competition, and one Silver and one Bronze Medal may also be given at these competitions for excellence in copying, enlarging, lantern slides, or any other special branch of photography. One Silver and one Bronze Medal shall be awarded half-yearly to the exhibitors who obtain the highest and the next highest marks respectively at the monthly competitions. The number of Certificates of Merit granted at each competition is left to the discretion of the Judges.
- A member may receive only one Silver and one Bronze Medal in the special, and one Silver and one Bronze Medal in the monthly, competitions, held during the same year; but should a member who has been adjudged a medal be disqualified under this rule from receiving it, he shall be given a Special Certificate instead, marked 1st or 2nd Prize.
- A Special Committee of three members shall be appointed Judges by the General Committee to carry out, subject to these Rules, all arrangements connected with the competitions.
- The Special Committee shall be appointed after the Annual General Meeting in January, and shall hold office for one year, and any vacancy occurring will be filled up by the General Committee.
- The Special Committee shall decide upon the merits of the pictures, &c., sent in for competition, and their decision shall be final. The system of judging the monthly exhibits shall be by awarding marks, a record of which shall be kept by the Judges, the marks being totalled and the results declared half-yearly. For this purpose, only the three highest marks awarded at each competition to each competitor shall be recorded, but not the aggregate marks gained by each for a number of exhibits.
- If any member of the Special Committee is a competitor, the General Committee shall appoint a non-competing member to act as Judge at that competition instead of the competing member.
- No exhibit shall compete twice, but pictures, &c., already exhibited elsewhere, may be sent in for the competitions.
- Lantern slides sent in for competition shall be in sets of six, and shall be judged upon the screen.
- The Special Committee shall not award any Prizes or Certificates, unless they consider the exhibits to be worthy of such distinction.
- Each competing exhibit shall be the entire work of the exhibitor, and when sent in shall be accompanied by a Certificate in the annexed form:—

"The (1) Arranging, (2) Exposing, (3) Developing, (4) Retouching (if any), (5) Printing and (6) Trimming and Mounting were done by me without assistance."

Member, A. P. Socy. of Madras.

15. All pictures for the Special Competitions shall be mounted, and may, at the competitor's option, be framed but not glazed. Those for the monthly competitions need not be mounted, but should be trimmed.

16. Each competing picture should have a name or title, which should indicate the nature of the subject.

17. No competitor shall be allowed to send in more than six pictures to compete for any particular Prize, but the same member may compete in all branches specified in Rule 5.

18. The pictures gaining 1st and 2nd Prizes at the half-yearly competitions, and the best pictures sent for the monthly competitions, shall, when practicable, be reproduced in the Society's Journal.

19. To give up-country members an opportunity of seeing the competing pictures at the special competitions, the pictures shall be circulated to all members of the Society, not residing in Madras, who apply to see them. As this arrangement can only be carried out by the cordial co-operation of the members themselves, they are expected to forward the pictures without delay to the next member, and to send one of the accompanying post-cards to the Secretary, so that by this means the progress of the pictures may be traced.

List of Members whose Dark Rooms are available for use by Members of the Madras Amateur Photographic Society.

J. L. VANGEYZEL, Dare's Gardens, Chetput.
T. P. S. NAGARATNAM, 47, Malayappan Street, Black Town.
E. MAENNIG, Buckingham House, Tranquebar.
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NOTICES.

Members of the Madras Amateur Photographic Society are permitted to use this column free of charge for two insertions of each advertisement—all subsequent insertions of the same being chargeable at 2 annas a line. When an advertisement becomes liable to this charge, it will not be inserted unless a postal order or stamps to the value of the charge are previously sent, addressed to Graves, Cookson and Co., Scottish Press, Mount Road Branch, Madras. Advertisements received up to the 5th of each month will be inserted in the next issue of the Journal; those received after this date will be held over for the subsequent issue.

Subscribers, and others who are not regular dealers may make use of this column for advertisements by paying at the rate of 3 annas a line.

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Entrance Fee, Rs. 5.—Annual Subscription for Resident Members, Rs. 15; for Up-country Members, Rs. 12. Members joining after 30th June pay Half-year's Subscription.

Candidates for Election—should be proposed by one member and seconded by another; and they will be balloted for at the following meeting.

Ordinary Meetings—of the Society are held on the first Friday of each month at 6 p.m. and members are at liberty to introduce visitors.

Letters to the Editor—should be addressed care of Messrs. Graves, Cookson & Co., Scottish Press, Mount Road Branch, Madras.

Letters to the Honorary Secretary—should be addressed to S. Jackson, Esq., care of Messrs. Binny & Co., Madras.

Letters to the Honorary Treasurer and Remittances—should be addressed V. G. Lynn, Esq., care of Messrs. Best & Co., Madras.

Communications regarding the issue of the Journal—should be addressed to the Publishers.



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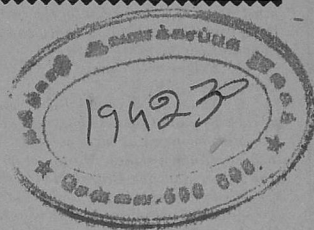
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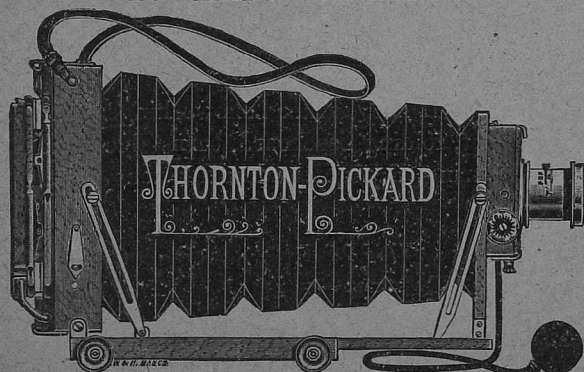
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