The British journal photographic almanac and photographer's daily companion
London : Henry Greenwood.

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end, and there is the further advantage that, working in the manner suggested by Professor Rowland, with the photographic plate normal to the grating, the whole spectrum is at once in focus, and there is no necessity for adjusting to minimum deviation, nor for differences of focus between rays of different refrangibility. Only small portions of the spectrum can, however, be taken at a time, on account of the curvature of the field, unless the photographic plates also are curved.

EYE *VERSUS* PHOTOMETER.

By A. Levy (Paris).

I am always disinclined to make trials, and manage to get along pretty well with my old plates and my old pyro developer. When I have a design to reproduce on white or bluish paper, I give it an almost instantaneous exposure—say half a second—and develop very strong, and I have contrast enough; but I have been thus far unable to account for the reason of *one* corner being sometimes lighter, consequently printing blacker than the remainder of the plate. Is it uneven coating? May be. But, then, why does this *never* happen on a negative exposed on a building or an interior? The plates I use register on the sensitomer nineteen and twenty-four. For outside views I generally give between ten and ninety seconds, according to light and colour of buildings, and I come out all right. I always use for outside views the smallest diaphragm.

Maybe there are photometers which are really useful, but I doubt this, for in a great many instances I have found several gentlemen using them with very uneven results. As far as I am concerned, I think the eye is the best judge. Now, for one instance, I went to Etretat, a seashore place, to take some views last September. On a very bright morning, just a trifle hazy, but in full sun, I exposed a plate on a brick building. An amateur just passing asked me if I was going to take an instantaneous view. In return, I asked him what exposure he would give, and he answered, 'One or two seconds.' I gave ninety seconds, and the result was splendid. That same day I saw taken on the shore, by an amateur with a cheap outfit, a view. I saw him focus on a small boat nicely balancing on a gentle swell. I saw him open the lens about one minute after the focussing was done, the boat moving meanwhile, and then giving fully two to three seconds' exposure, and seemingly feeling happy. I will only mention, *en passant*, that it was 5 p.m., hazy, and sun dead in front of lens. I ventured to question the result, but was sternly told that it was certain to be all right, the instrument not being an instantaneous one, and he was satisfied he had secured a splendid negative!

To return to the photometer. If I could get one—I mean a good one—I would be highly pleased. I have had lately several interior views to take, and it was a hard job to find the time of exposure. Some I gave ten minutes with plates of No. 19 sensitiveness, and some I gave as much as one hour and fifteen minutes on plates of No. 24 sensitiveness. Now what photometer will give me that time with any approach to accuracy? The focussing alone for such views is a hard job, and very often only got by chance. When my camera is put in position, and I can see the right and left top and bottom, I am all safe. I pin a newspaper in the centre

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of my view on the wall, and focus on the *heading*, the only part I can discern; then I diaphragm down, open all the windows I can, judge outside light, colours in room, look what can be seen on the ground glass, and from that deduce the time I can or ought to give, and when I develop I come out right nine times out of ten; and as I never know which plate I develop next, if it is an exterior or an interior of ten seconds or one hour, there must be something in what I have always advocated, viz., if you have a good plate do not change nor make trials as long as the manufacturer gives you satisfactory plates. Use always the same developer, and you will be on the safe side as long as it gives you good results.

And last, but not least, using always the same plates and same developer, and knowing both very well, *expose* your plates for your developer, and do not develop your plates according to exposure, except in extreme cases, when a mistake has been made.

SUMMER PHOTOGRAPHY.

By Professor Coleman Sellers, E.D.

More than twenty-five years ago, when I was writing for The British Journal of Photography as its American correspondent, I published a paper on photographing in the mountains. Then the only dry plate we had was the tannin, but I worked wet plates in the field and tried to devise methods of doing so with comfort. This summer found me in the uplands without a dark lantern to use in changing the plates. I had left a very convenient lantern, purchased in England in 1887, at home. Necessity, the mother of invention, soon showed that a lantern can be quickly made if one will take with him a lot of orange-coloured tissue paper. I had taken two quires of this paper with me to use in covering any windows that I might find in rooms available for developing purposes. With a night taper and this paper one can improvise a lantern in short order. My favourite lantern now is the box in which I carry the camera. Standing this on end, with its top open like a door, I place the night taper in it, and over the front place three thicknesses of the orange-coloured paper. In a bedroom my foot bath, turned up on end, held the light when the box was not at hand. In fact, any toilet utensil large enough, either of tin plate or china, has at times been used as a lantern when large enough to hold the taper and small enough to be covered by the tissue paper.

My dark room this summer was in an unused stable, one part of which, full of cracks to let in light, was partitioned off with rough boards for the occasion. The window was covered with many thicknesses of orange-coloured tissue paper until it was of the right degree of darkness. The cracks of the room were quickly covered with old wall paper, selected from the rejected stock of the paperhanger, and bought for a few pence a roll. This wall paper is readily tacked to the woodwork and covers the cracks to the total exclusion of light. One morning's work made me a very good dark room, the door being made of a frame of plasterers' lath covered with strong hardware paper—such is the name here of the strong paper used by the ironmongers to wrap up their goods. In writing for

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