

WHY MY PHOTOGRAPHS ARE BAD

MORE HINTS TO NOVICES WITH THE CAMERA, BY CHARLES M. TAYLOR, JR.

(This is the second of a series of articles on amateur photography, begun last Sunday.)

YOU will be greatly disappointed in your picture, whether of figure, building or landscape, if it is a time exposure made when the wind is blowing. In illustration No. 4 you will observe that while the model remains quiet, her hair, as well as the fan and handkerchief, have been moved by the wind; hence the picture, correct in other respects, such as focusing and posing, is worthless as a specimen of good photography.

Should the making of a picture under this disadvantage prove unavoidable, open the stop of your lens to number four or eight, and if the light is powerful enough, give the plate an instantaneous exposure, and the result will be satisfactory.

I have seen many curious effects of exposures made under similar conditions. One was the picture of a dog, whose master, while coaxing him to be quiet, used such coaxing tones and expressions that the dog's sensitive spirit was raised to the seventh heaven of beatitude; and while his body posed obediently to his master's behest, his tail involuntarily kept up a constant and lively expression of delight. The photograph was a time exposure, and the consequence was a portrait of a canine with the unfurled tail of a full-fledged peacock.

It is not difficult to suit your class of subjects to the day. Should you desire to make time exposures in which trees and forests are the prominent features, then select the day that is calm and mild; but, if the scenes are at the seashore and your subject is a yacht at full speed, it adds to the effect to have the wind at its best, and for this picture an instantaneous exposure must be made.

V-Pore-shortening.

Most beginners quite overlook the importance of perspective in the relative positions of the lens and the subject. To illustrate this point, suppose a post placed 20 feet from the camera and another but ten feet from it. The post which is ten feet distant will naturally appear much larger on the glass plate of the camera than the one which is 20 feet away. So it is when a subject is seated upon a chair, with hands and feet extended towards the camera. Those members will naturally be reflected as larger in proportion to the rest of the body; and in the finished picture will displace the eye by their exaggerated size, as in plate No. 5 A. This error is frequently in photographing animals, when the head is generally made too prominent and apparently magnified. This is illustrated in plate No. 5 B. It



NUMBER 4.



NUMBER 5A.



NUMBER 5B.



NUMBER 6.

does not appear in such a pronounced form in landscape work, although equally noticeable to the observing eye.

Should the subject be a figure, it is well to place the camera slightly to the side of the sitter, thus equalizing the proportion of distance. This can also be done to advantage in photographing animals, etc.

Study to use the most artistic and picturesque effects. It will take more time, but in the end your labors will be well rewarded.

VI-Pictures Out of Focus.

This effect is most commonly the result of carelessness in the use of the focusing

scale of feet placed upon closed cameras provided with roll films, as kodaks. These instruments are without the focusing ground glass. As an illustration of this fact, suppose you have purchased a No. 5 Cartridge Kodak with a roll of film. Now the distance between your subject and the lens, if less than 100 feet away, must be measured. If the object to be photographed is 10 feet distant, and the pointer on the focusing scale marks 20 feet, the result will be a negative such as that form which plate No. 6 is printed. Cameras are generally of universal focus for distances greater than 100 feet. In using this instrument, calculate as closely

as possible the distance in feet between your subject and the lens; then set the pointer to correspond with this number upon the focusing scale. I have known an amateur to have more than 20 exposures turn out total failure because she neglected to take advantage of this assistance in focusing. Again, I have known several instances of amateurs not using the focusing rack at all; not because they forgot to focus, but because they did not know that it was necessary. I would, however, advise the beginner to use a camera provided with the ground glass until his eyes become accustomed to judging distances and focusing correctly. To gain experience in this line, it would

be well to measure off distances of six, ten, 15, 25, 50, 75 and 100 feet, respectively, and improve their relative appearances upon the mind.

This practice will prove very helpful in many photographic emergencies.

If the view to be portrayed is—say a ravine, perhaps a mile or more in depth, you should focus upon some object in the center of the landscape. Close your lens down to a No. 16 or No. 32 stop, and you will secure the extreme as well as the middle distance in sharp outline. Again let me strongly recommend to the novice a camera provided with a ground-glass plate for his studies of distances and effects. He should become familiar with this before he branches out

into the uncertainty of space and depends wholly for his information as to the correctness of impressions upon the small viewfinder on the side of the kodak.

A good and reliable plate for time exposures and landscape work is the "Carbutt" B, or any first-class slow plate of slow sensitizer. You will obtain better results with it than with the more highly sensitized plates, as it is not so likely to be ruined by an over-exposure of a second or two.

On the other hand, should you wish to make a very short exposure, as in capturing a passing train, a waterfall at the supreme moment, horses or persons in swift motion, the "Cramer Crown" and "Seeds" "Gilt Edge" Sensitizer 27" plates have

a world-wide reputation for speed and unvarying excellence.

The majority of professional photographers use the highly sensitized plates for all kinds of work, including both time and instantaneous pictures. But great caution is necessary in manipulating these rapid plates, for either under or over-exposure will result in a negative of unsatisfactory quality. A little practice, however, will enable one to secure the desired effect.

When photographing in a new country, it is well to test the strength of light and atmosphere by making several exposures of different lengths, until the correct period is obtained. This is frequently done by the professionals.

SOME OF THE HINDRANCES TO LOVE

By Rev. E. J. Hardy, Author of "How to Be Happy Though Married."

"I have often seen love surviving marriage."

Love is the greatest power for good in the world, anything which tends to hinder its operation should be carefully noted and guarded against. Of course, the great hindrance to love is selfishness in all its forms; but selfishness sometimes takes a form so refined that its true nature is not seen. It may be impossible to love too well, but people often love unwisely. They are kind only to be cruel because it would pain them to be cruel only to be kind. How many people there are who are miserable themselves, and the cause of misery to others, because, when children, they were allowed to say and do what they liked by indulgent or short-sighted parents! It is false good nature when a mistress of a servant in her first place passes over faults unnoticed instead of making her do what is right. The great hindrance to love is easy giving of oneself. Love is easy giving. We respect and like those who wind us up like a clock and make us go right.

When a man or woman loves, the good effect of this upon the character of the loved one ought to be very great, but then it must be wise love and not the short-sighted kind. How often do we see a husband spoiled because his wife, when first married, did not insist upon that attention, consideration, and help, which every woman much more a wife, may claim from a man? Sometimes it is a woman's "highest pleasure" to bear all her husband's burdens. To secure this highest pleasure, she makes the husband whom God has given to her weak, inefficient and childishly selfish. She should have taught him that the way to be happy through marriage is not to ask oneself, "How much can I get of help, service, affection, and so forth out of the person I have married?" but the opposite question, "How much love, duty, and service can I render to him or to her?"

Mrs. Binger: "You must be careful what you say to the cook, dear, or she will leave." Binger: "Why was I hard on her?" "Were you? Why, anyone would have thought that you were talking to me!" If Mrs. Binger had loved her husband wisely she never would have allowed him to acquire the habit of talking in this way to her.

It is said that when poverty comes in at the door love flies out at the window, but this is not the case as much as it is thought. Of course if people marry expecting money and do not get it, the disappointment that ensues may hinder love. More frequently, however, love is hindered by finding that tastes and characters are different from what they were thought to be.

"Relations-in-Law."

Relations-in-law hinder love, too, far more than poverty. No matter how poor they are, people should start the matrimonial firm in something they can call a home of their own. Many a marriage has turned out a dismal failure because, from false economy, or some other reason, two families have tried to live together as if they were one. "When I want a slice, snug day all to myself," says an ingenious wife, "I say to George, 'dear, mother is coming,' and then I send nothing of mine till one in the morning." "Are your domestic relations agreeable?" was the question put to an unhappy looking specimen of humanity. "Oh, my domestic relations are all right; it is my wife's relations that are causing the trouble."

When the great writer Carlyle was engaged to Miss Welsh, the latter induced her mother to consent that Carlyle should live with both of them, and share the advantage of an established house and income. But Carlyle answered Miss Welsh's proposal by saying that two households could not live as if they were one, and that he would never have any right enjoyment of his wife's company till she was "all his own," adding that the moment he was master of a house the first use he would turn it to would be to slam the door against nosy intruders.

Even before the old Greek poet called a rock the mother-in-law of ships, jokes of love or less staleness have been made about "foes-in-law" in general, but particularly about mothers-in-law. Where there is disharmony there are generally faults on both sides. If a wife loves her husband, she will be kind and considerate to the authors of his being, and to the brothers

and sisters who were the companions of his childhood.

On the other hand, the course of true love may run too smoothly. A few obstacles may make it well up to a deeper stream, and prevent unwholesome and monotonous stagnation. Love delights in overcoming obstacles that come from relations, impecuniosity and other sources. For lovers to have to stand together, their two selves, alone against the world, strengthens affection, and makes them everything to each other.

"Why is a Husband Like Dough?"

Excessive domesticity may injure love. A wife who is wise will not begin married life by insisting that her husband should give up his club, his male friends, and all the interests of bachelorhood. She will not do this even for her own sake. Men about home all day become seditious, grumpy, and interfering in household matters. Jones asked his wife, "Why is a husband like dough?" He expected her to give it up, and he was going to tell her that it was because a woman needs him; but she said that it was because he was hard to get off her hands. The necessary familiarity that exists between relations often tends to hinder love. How painfully candid is a brother sometimes to his sister! How seldom, too, is a husband as tactful and as little inclined to find fault with his wife or life-partner, as he is with his business partner! Marriage is a relation either of sympathy or of conquest, and much of the matrimonial discord that exists arises from a mutual struggle for supremacy. They go to church and say, "I will," and then—perhaps on the way back—she says, "I won't," and that begins it. "What is the reason?" said one Irishman to another, "that you and your wife are always disagreeing?" "Because," replied Pat, "we are both of one mind—she wants to be master, and so do I."

"Shakespeare says that men are 'April when they woo, and December when they wed.' If this is a rule it is one to which there are many exceptions. Not a few women can say of their husbands, what the wife of the celebrated actor Garrick said of hers: 'He never was a husband to me; he was always a lover.'"

"There is real love just as there are real ghosts. Every person speaks of it; few persons have seen it." This cynical remark of Rochefoucauld is certainly not true in reference to love before marriage, and the existence of love after it rests on far better evidence than the existence of ghosts. I have never seen a ghost, but I have often and often seen love surviving matrimony. I have seen many a husband-lover and sweetheart-wife.

Not marriage need not and ought not to be the door that leads deluded mortals back to earth. Certainly love may, and often does end with the honeymoon, when people marry to gratify a "gunpowder passion," or for the sake of mere outward beauty, which is like a glass, soon broken. The enthusiastic tempestuous love of courtship days will not, as a rule, survive marriage, but will be succeeded by something even better—the calm, untroubled contentment of settled married life.

Look at the Danger-Peaks.

On awakening suddenly from sleep we feel put out and rather cross. The young husband and wife experience feelings not entirely different when they awake to reality from the dreams of courtship, and the fascination of the honeymoon. Everything must once more be contemplated after the ordinary manner of the world, once more with subdued feelings spoken of, considered and arranged. For the first time husband and wife see each other as they actually are. Each brings certain peculiarities into the married state to which the other has to grow accustomed. They have now to live no longer for themselves, but for each other, and the lesson is not learned in a moment. This sort of thing may seem to hinder love but it need not necessarily do so; it is the inevitable consequence of settling down in an unusual situation. A lady once asked Dr. Johnson how in the dictionary he came to define the pastern the knee of a horse; he answered, "Ignorance, madam, pure ignorance." This is the simple explanation of many an accident that takes place at the commencement of the matrimonial journey. The young couple have not yet learned the dangerous places of the road, and, as a consequence, they drive carelessly over them. Then a baby appears on the scene, and becomes king of the house. The father is delighted with

his son and heir, but feels a little more because his nose is put out of joint. It is a great pity when a wife gives up, so to speak, a husband for the sake of her children. This causes jealousy, and there is nothing hinders love more than that green-eyed monster.

A young lady is dressed in her best "bib and tucker," and with these has put on her sweetest company manners. Somebody is expected when she desires to attract. But how is it when she has succeeded in marrying him, and he returns of an evening from work? She is in dishabille and perhaps so is her house.

According to Dean Swift, "the reason why so few marriages are happy is because young women spend their time in making nets, not in making cages." Men are often as easily caught as birds, but as difficult to keep. And when a wife does not make her home clean, bright and happy, her husband will escape from his cage to places where he will be injured.

in this way are formed drinking, gambling and other habits that hinder both the giving and receiving of domestic affection.

The home life of George Sand, the great French novelist, was so unhappy that she left her husband, and wrote bitterly against marriage. The quarrel was caused by his habits. He used suddenly to leave home, and remain away on hunting expeditions, and in the company of boon companions, for days. He behaved, in short, as a single man, and tried to be as little married as possible. This is very wrong and always produces unhappiness, for no man ought to like his club and amusements better than his home. It is painful to think in how many cases a sweetheart ceases to be treated as such by her husband, only because she has committed the indiscretion of marrying him. There are men with whom all the pleasure of love exists in its pursuit and not in its possession. These men like women only for the sake of flirting with them, but their love cannot be said to be hindered, for they are incapable of loving.

Next Week: "Passing the Love of Women."

THE BEAD GIRL OF 1903.



THE SUMMER GIRL IS A BEAD-WEAVER

She Is Making Purses, Chains and Belts After the Fashion of Apache Squaws.

NOT an Apache squaw in the West will be gayer with bead work than the Summer girl who has gone into bead weaving can be if she chooses this coming season, and if she has her own small loom for the purpose. Girls have been running to bead chains for some time. Such pretty color effects can be obtained in them, and they are so cheap that the Summer girl could have two or three chains. If she liked, of the prettiest and most attractive shades of blue and green, and in all different sizes and shapes of beads. Then, occasionally, there was a girl lucky enough to get a real Indian chain, not of string beads, but of small ones, woven; and if she had a belt to match she considered herself a fortunate young woman.

That is what has been, but now the

girls are going to work for themselves, weaving chains and belts and purses in delightful colors and combinations of colors at the smallest cost, for a bunch of beads which costs only 25 cents will make a long, narrow chain or a belt of any width desired.

This has become possible because a practical reproduction of the Apache woman's primitive loom has been made, and with it come any number of patterns and the materials for a couple of chains or belts. All the girl has to do is to go to work and get in supplies of beads when she wishes anything new.

There are not more colors in the Spring and Summer dress goods than there are in these beads. There are white, black and crystal, and work in for backgrounds, and not only any number of colors in which to weave the different designs, but many different shades of different colors. It only depends upon a girl's taste to produce the prettiest of color effects. As in other things, the simplest are the best. A green and white combination for chain and belt, woven in a Grecian design, to be worn with all white gowns or with green and white, is always good. There are black and white if she is making something for an older woman, or if she herself affects the two plain tones, which are always smart. Then, too, she can produce Roman effects with many colors. There are different widths in Grecian designs in the patterns, stars, crosses and diamonds, and combinations of all of these. The outfit for the work consists of a small loom, five bunches of different colored beads, a package of 25-cent weaving needles, a spool of linen thread for the warp and a dozen patterns. This outfit will cost \$2. A single loom costs \$1, and the beginner may select patterns and beads at choice.

Weaving is easy and pleasant. Rapid progress is made, and a piece can be finished in a day. The threads are cut the proper length and requisite number, two or three for a narrow chain or 15 or 24 for a belt. These form the warp of the article to be made. The ends are tied together and held firmly in place under a clamp in the middle of the board framework of the loom. The threads are then carried under and over a spool at one end of the loom, over two frays which are notched, each thread of the warp being carried through a separate notch, which holds it out to its proper width. The threads are finally carried over a second spool at the other end of the loom and through a groove in the end of the frame, held in place by a plug. The warp is then ready for the beads. These are woven in with the needle back and forth, so many beads of each color, according to the pattern, and the design grows quickly.

The ornaments to which the girl weaver chiefly turns her attention are chains and belts, but the loom will weave three-inch widths, and purses, small bags, stocks, and any number of other things. The Summer girl who elects to make her little loom one of the porch furnishings will always be the center of an interested group. The young man who watches the play of her nimble fingers may be rewarded by the present of a woven watch fob. These are exceedingly pretty, and accord well with his outing suit of duck or flannel.

One enterprising weaver has just finished the trimming of a fetching Summer coat. It is of ecru canvas lined with a white and yellow figured batiste. She has woven long stole ends for an ornamentation to the front. They are three inches wide with a grid pattern of yellow beads on a white background. Narrower bands in a similar pattern furnish the cuffs.

These bead stoles promise to be fashionable, as they add a touch of elegance to the simplest wrap. They will look equally well on the popular linen coats. Often the stole broadens towards the bottom, and is finished off by a fringe of the beads. Pretty stoles for pongee coats are made of small gilt beads, woven in a solid pattern.

Narrow bands of the woven beads will be used to belt in the loose coats of linen and silk. They furnish a welcome change from the suede belt of former seasons. Bands of about the same width are used on Panama and stitched linen outing and traveling hats. They are more durable than ribbon bands and more ornamental than leather.

The girl who strings her own bead chains finds an unusual number of beads from which to select, and there is no end

to the changes which may be rung upon them. There are imitation agates for the single strands, and long oval beads which will add distinction to her chain. The triple-strand chains are made in the form of twisted rope, and generally finished off with one or more tassels of the beads. It is the same with the woven bead chains. All of them are long enough to circle the neck a number of times and tie loosely over the bosom. The same chain may serve for a girlish. Bead girlish, with their long tasseled ends, make an effective finish to either a wash dress or a gown of thin wool. The Summer girl will wear her beads at all times and in all places.

EVERY YEAR.

Gen. Albert Pike.

I.
Life is a count of losses.
Every year:
For the weak are heavier crosses,
Every year:
Lost Springs with sobbing replies,
Unto "Woe's Autumn's sighing,
While those we love are dying,
Every year.
II.
The days have less of gladness,
Every year:
The nights more weight of sadness,
Every year:
Fair Springs no longer charm us,
The winds and weather harm us,
The threats of Death alarm us,
Every year.
III.
There come new cares and sorrows,
Every year:
Dark days and darker morrows,
Every year:
The ghosts of dead loves haunt us,
The ghosts of changed friends taunt us,
And disappointments daunt us,
Every year.
IV.
To the past go more dead faces,
Every year:
As the loved ones vacant places,
Every year:
Everywhere the sad eyes meet us,
In the evening's dusk they greet us,
And to come to them entreat us,
Every year.
V.
"You are growing old," they tell us,
"Every year,"
"You are more alone," they tell us,
"Every year,"
You can win no new affection,
You have only recollection,
Deeper sorrow and dejection,
Every year.
VI.
The shores of life are shifting,
Every year:
And we are seaward drifting,
Every year:
Old places, changing, fret us,
The living more forget us,
There are fewer to regret us,
Every year.
VII.
But the true life is higher,
Every year:
And its Morning star climbs higher,
Every year:
Earth's hold on us grows slighter,
May be rewarded by the present of a woven watch fob. These are exceedingly pretty, and accord well with his outing suit of duck or flannel.

A Brother Artist.

London Punch.

"We have regularly attended the Academy now for many years, but never do we remember such a poor show of portraits; they cannot prove to be otherwise than the laughing stock of tailors and their customers."—Tailor and Cutter.
The tailor leaped upon his goose,
And wiped away a tear:
"What portrait paintingman produce?"
He sobbed, "From year to year!"
These fellows make their attires smile
In suits that do not fit,
They're wrongly buttoned, and the style
Is not the thing a bit.
"Oh, Artist, I'm an artist too!
I bid you use restraint,
In fitting coats of paint:
In vain you crown those errant seams
With smiles that look ethereal,
For man may be the stuff of dreams—
But dreams are not Material."
With Apologies to Mrs. Hemans.
Chicago Tribune.
The Brooklyn Eagle soared
From its nest by the white wave's foam,
And as it squawked the Commoner roared,
"Not Keep old Grover at home!"