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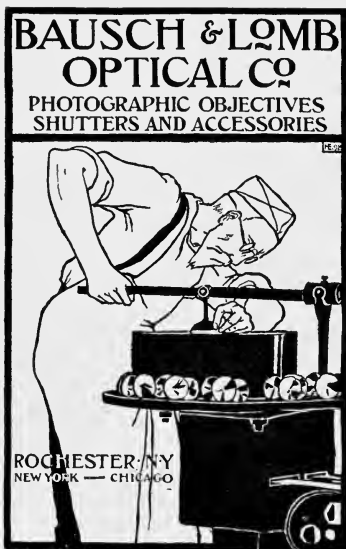


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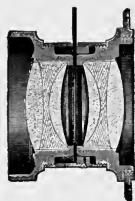
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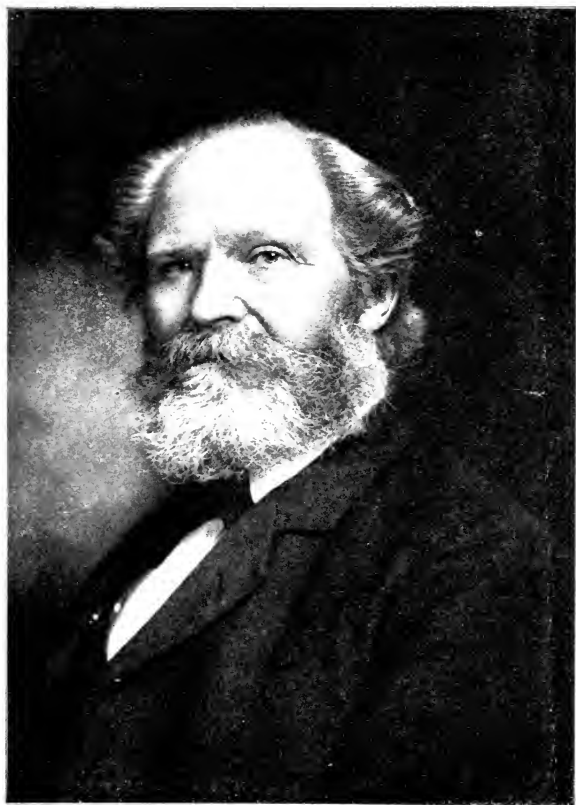
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ARTISTIC LIGHTING.

INTRODUCTION.

NEARLY thirty years ago, while I was in business in Montreal, I took into my employ a German artist, William Raphael, who had the audacity, as I then considered it, to tell me that I knew absolutely nothing about lighting the human face. At first I strongly resented his plainly spoken opinion. At last I believed him, and by and by I eagerly studied what he was so willing to teach. I found the task harder than I anticipated, for it took me a whole year to learn what he could show me in five minutes.

Delighted with my new discovery, I never missed an opportunity for some years of attempting to set forth the principles I had so laboriously acquired, but my words seemed to fall upon stony ground ; so, failing to see any fruit resulting from the seed I was sowing, I grew disheartened and gave up the good work. Matters remained much in this condition until the beginning of last year, when my good friend, the editor of *The Photo-Beacon*, Mr. F. Dundas Todd, showed a strong interest in the subject, and on learning that I had adhered to this particular principle of lighting in my studio work for years, requested me to contribute a

series of articles on artistic lighting to the journal he so ably conducts. At first I emphatically declined. Judging from the past, I felt I would simply be wasting time ; but he insisted that if I undertook the task he would see that results would follow.

So for the greater part of the year I had the pleasure—for pleasure it soon proved to be—of setting forth for the benefit of my fellow photographers the principles of portrait lighting followed by the greatest painters in the history of the world. At first but little interest was shown ; but Mr. Todd faithfully kept his part of the bargain, and by an energetic campaign among the fraternity aroused their interest. By the end of the year, I understand, every copy of the numbers containing the articles had been sold, and hundreds were clamoring for them. Recent conventions testify that they have been of help to photographers, while the constant demand for the back numbers of the journal show even more eloquently that they have created a new interest among photographers in their work.

I feel it would be unkind of me to leave unsatisfied the longing I have aroused, and so I herewith set forth to my fellow photographers for the second time the principles of artistic lighting as they were taught to me and as I know them, feeling confident that if they study them honestly they will never regret having undertaken the task.

In conclusion, I want to say a few words about Mr. Todd. Had he not shown a strong desire to teach photographers the artistic principles relating to their profession, an evident determination to lift them out of

their groove whether they desired it or not, these papers never would have been penned. Had he not, in season and out of season, kept persistently pegging away at them, my former experiences would have been repeated and whatever I had said would have been uttered in vain.

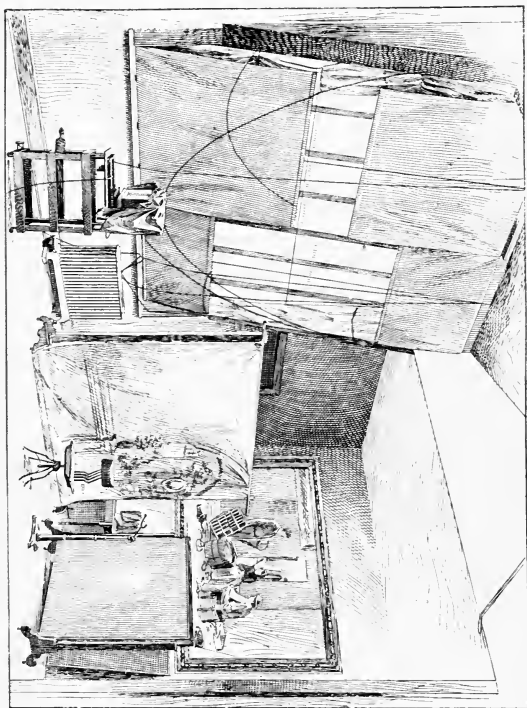
CHAPTER I.

THE OPERATING ROOM.

SINCE the early days of photography the portrait maker has had presented for his consideration many designs for his glass house. Some were severely simple, some the reverse, while many were absolutely fantastic, making one wonder how it could be possible for any photographer to produce results that would be at least marketable, not to speak one word as to whether or not they were creditable. After beating round about the bush, it is at last dawning upon portraitists that in this as in most other matters that concern human beings, the simplest is, after all, the best, and so within the last few years all forms of skylights are giving way to that popularly known as the single-slant.

It has much to commend it. It is the simplest and cheapest to build, the least liable to get out of order, and will withstand the winter's snows and summer hail better than any other form. And in portrait work it will give any result that can be secured by any other form, and many that can be got by it alone. So, after a long and varied experience in operating rooms, I most unhesitatingly cast my vote in favor of the single-slant light.

For the benefit of those who may not have had an opportunity of seeing such a light, I have reproduced



a typical example. The light should start about five feet (two feet is better, as then it can be used for the full figure) from the ground and extend to a point not higher than fourteen feet from the floor. Its width may conveniently be about ten feet ; more than that I consider simply a weariness.

In the matter of glazing, I confess to a weakness for ground glass. It is especially a benefit in cloudy weather, for at such a time a light fleecy cloud will too frequently take up a position in the blue sky where it will reflect a distinct light on the very spot of all others it is not wanted.* Where ground glass is used, such an occurrence is impossible.

The curtains must be absolutely opaque. They should be arranged in pairs, working from top and bottom on spring rollers, and should be sufficiently long to overlap about a foot when closed. In my own operating room the light is ten feet wide, and is controlled by four curtains, two top and two bottom, each of the pairs overlapping about six inches. At the very outside, no more than half a dozen curtains are necessary for a light of this size.

From what I have said it must not be supposed that the style of lighting I advocate cannot be secured in operating rooms designed on the double-slant plan, for all my earliest efforts were conducted under this form of light. But this style is more difficult to handle, and it is very difficult to avoid the strong reflected light that reaches the sitter from the floor. In working under a double-slant, however, the principles followed are the very same as under the simpler form, and once these are fully understood the necessary

changes in curtains and positions of camera and sitter will readily suggest themselves.

One word as to the interior coloring of the operating room. It should be dark to avoid casting reflected light on the sitter. All the lighting effects are to be attained by direct light, and therefore a non-actinic color must be used. My own preference is for a green, a gray-green, as being most agreeable to the eye.

CHAPTER II.

DESCRIPTION OF THE LIGHTING.

A GOOD deal about lighting may be learned by studying a solid round object such as a billiard ball, or if that be not handy, an orange or an apple, while it is illuminated from a comparatively small source of light. The object should be placed where it will be about the level of the eye, and the light may conveniently fall on it from a gas flame. To insure perfect freedom from reflection, it should rest on a dark-colored support, and it is advisable that it should have a similar background. We know by experience that a ball of this description is round and solid, and when we wish to produce a representation of it on a flat surface the idea of rotundity and solidity can be suggested only by means of light and shade.

At first blush it would be natural to suppose that no matter where we placed the ball or took up our position to view it, the object would look always round and solid. But when we begin to investigate the subject more closely, we find that this is not the case, some positions and points of view giving a better result than others. The average eye has to be educated to see light and shade, as it usually tends to see light only on account of the volume of the latter that strikes the object, illuminating even the shadows. It is necessary in experiments like this to catch the effect

of the masses of both light and shade, and this can be best done by almost closing the eyelids, until but a faint glimmer of light seems to come from the ball.

In pursuing these experiments the ball may at first be placed almost under the source of light and viewed from all sides. Then the distance should be gradually increased, but all the while at about a height of say from four to five feet from the floor, and always looked at with the eyes at the same height, and, of course, from all sides in turn. To an eye that can appreciate light and shade it will be found that under certain conditions the ball will look almost flat, while under others it attains its maximum of apparent solidity. It may be wise to leave the reader to find out these conditions for himself.

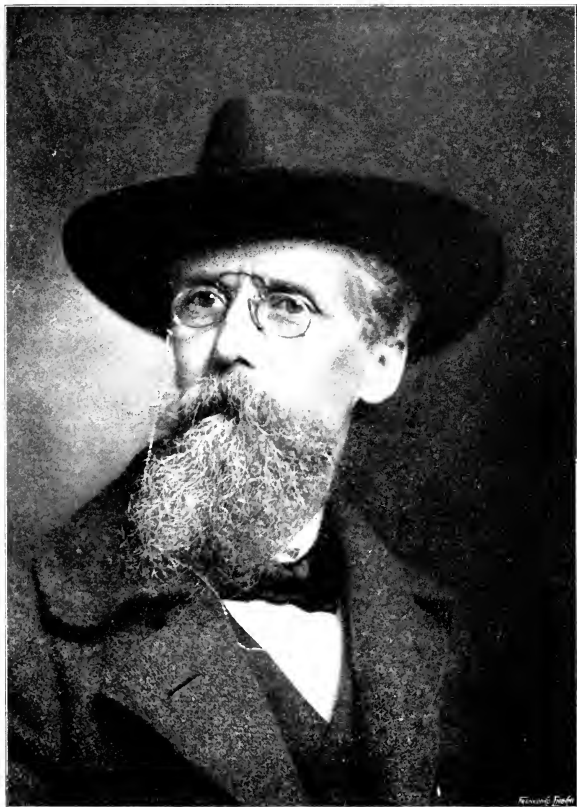
The human head, at least when we consider the effect of light and shade, partakes somewhat of the nature of a ball. It is a solid, not exactly a sphere, but approaching that shape sufficiently close to behave similarly under like conditions. It possesses certain projections, a few distinct indentations, both being connected by curving surfaces. In trying to represent this object on a flat surface as a solid, we are governed by the same conditions that hold good in the case of the ball; that a certain kind of illumination and a particular point of view will suggest to the mind the idea of perfect solidity, while others will more or less convey the impression of flatness. If the aim of the photographer be a perfect likeness of the sitter, he must satisfy the conditions that suggest perfect solidity, and the logical conclusion is forced on him that there is only one principle of lighting, a fact realized

centuries ago by the greatest painters the world ever knew and accepted today by the artistic world. Photographers alone act — I had almost said think — differently.

Before proceeding to describe where to place the sitter and how he is to be lighted, it will be advisable if I describe the effect that will be secured, and in following my remarks I would ask my readers to refer to the picture that accompanies this chapter. The negative is entirely free from retouching.

The first point I would draw attention to is the direction of the light, which, as can be seen from the shadow cast by the nose appears to fall across the face at an angle of forty-five degrees. If a business card be laid on the face so that its edge touches the top of the ear and the lower part of the nose, it will be found that the edge of the shadow just reaches the card. The next point to be noticed is the position of the high lights. The most pronounced of these are to be found on the temple, nose, upper lip and chin. The scale should be a descending one, that on the temple being the strongest, that on the chin the weakest. The cheekbone on the light side of the face catches a mild light, and a little stronger one is to be found just on the side of the nose at the corner of the eyelid on the same side of the face. A weaker light is caught just under the eye on the shadow side, but under no consideration must this approach the strength of any of the others already named. But that light must be there.

On the side of the face in shade are two distinct shadows, one cast by the nose, the other on the very



edge of the face. I would draw special attention to the one cast by the nose, as it is here that many fail in trying to make this lighting. A common error is to get the nose sharply outlined against the shadow. When correctly rendered, the far-away side of the nose should appear to round and to blend into the shadow, and not to stand up against it. The shadow on the edge of the face should be very distinct, but yet appear to be merely a continuation of the shade on that side of the face. It will be noticed that in a face lit as described, we run through as perfect a scale of gradation as it is possible to get on paper having little bits of pure white with all the tones down to absolute black.

The eyes, it will be noticed, stand out with great, almost startling, brilliancy. They are absolutely free from shadow, the catch lights are pure white and in a perfectly lit face take the form of a circle, while the iris shows great gradation when examined closely. Even blue eyes with this lighting are perfectly rendered.

CHAPTER III.

HOW NOT TO DO IT.

IT is exceedingly difficult to throw away one's established ideas and to accept new ones in their stead. And even when our minds have been convinced, our habits restrain us and we are very apt to endeavor to carry them out with the old tools, handled in the old way. Realizing this fact, I think I cannot do better than to devote this chapter to a very plain statement of what must not be done if complete success be the aim.

To begin with, my readers must understand that the rules of art are founded on some truth of nature, and the first principle of artistic lighting depends on the fact that this world derives its light from only one source—the sun. A picture with more than one source of illumination is an artistic absurdity, an abortion—in fact is not a picture at all, if one may dare use such confusion of speech. Most emphatically it cannot be called artistic by any stretching of terms, for true art never violates any of the fundamental laws of nature. The average photographer of today in his efforts to secure his so-called “effects” has the light falling upon the sitter from many different directions, and as if that were not enough has screens and reflectors innumerable planted round his hapless victim, and

produces what may possibly bring satisfaction to himself—which I very much doubt—but which certainly gives to artists a valid excuse for sneering at the products of the camera and insisting that photography is not art and cannot possibly be, on account of the mechanical nature of the process. The average artist seemingly is not able to appreciate the difference between the man and his tools.

The photographer who wishes to make his lighting artistic must begin by discarding all his former ideas of lighting. He must follow up that heroic act by discarding any white or semi-transparent shades he may have on his skylight, and in their stead putting something that will be for all practical purposes opaque. He must be master of his light, not its slave; when he wants light it should be light full, glorious and resplendent, and when he wants the reverse it should not be a nondescript dimming of light filtered through white muslin, but absolute opacity. He must be free of the half-hearted temporizing way of screening his light at present in vogue, and instead must learn to know which he wants, light or darkness, and having decided which, to see that he gets it.

Next he must discard all his reflectors, head screens and such truck, I was about to say, and place them in the lumber room; but instead I will say burn them, for in the lumber room they would occupy valuable space, and as they will never again be wanted they would simply prove a stumbling-block to him for the rest of his life. So let him burn them, and when he is rid of them he will have so much less to worry his own brain and the mind of his sitter.

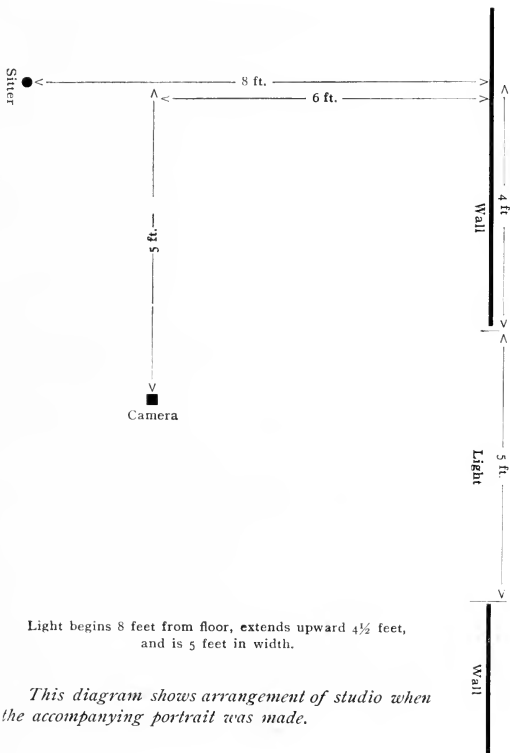
CHAPTER IV.

HOW TO DO IT.

THE photographer who has followed faithfully the previous chapters should have little difficulty in getting a successful result, by following the instructions contained in this. Success will practically depend on three points — first, that the operator knows exactly what he wants ; second, that he knows it when he gets it on the sitter's face, and third, that his curtains are absolutely opaque and admit light only where it is wanted.

Example is better than precept, and for the purpose of instruction I will give full particulars of all the arrangements in the operating room when the negative from which the photograph illustrating this article was made.

In the operating room I have what is popularly known as a single-slant light nearly 17 feet high and 10 feet wide, which dimensions, by the way, I consider far too large and only add trouble to the operator. The curtains for this light are absolutely opaque, and are four in number, two working from the top and two from the bottom. The adjacent pairs overlap each other about six inches, and the top and bottom pair can be made to overlap nearly a foot, so that if necessary I can throw the operating room into almost perfect gloom.





Owing to the extreme size of the light, I generally close up entirely the half farthest from the sitter. Then I raise the bottom curtain of the other half to a point about eight feet from the floor, and bring the top curtain down four or five feet, so that the clear light is narrowed down to an area of from four to five feet square.

The next thing is to find the proper position for the sitter. This I know by experience will be at a distance of about eight feet from the glass and about four feet back from its edge. My own position will be just in front of the open part of the light, and about six feet from it. In the picture that illustrates this chapter the head is turned away from the light so as to give a three-quarter view of the face. The first point to be noticed is the angle of the shadow cast by the lower part of the nose on the upper lip. If too long, let down the lower curtain until the shadow is shortened sufficiently; if too short, raise it.

Once this point is determined the question of width of light now demands consideration, and this is perhaps the most important point of all. When a vigorous contrasty effect is desired the light should be very narrow — I often reduce the area of clear glass to $2\frac{1}{2}$ feet square — and possibly the sitter may also have to be moved much nearer to the light. In fact, it may be taken as an axiom that the nearer the subject is to the light, the sharper and bolder will the lighting be. A fat round face may have to be placed very close before good strong shadows can be got.

From the above the reader can readily draw the inference that two points must influence him when

deciding how far his sitter must be from the source of illumination — the effect he desires and the character of the face. With certain patrons, for instance country cousins, an amount of shadow that would be popular with certain classes would not be acceptable, and their taste can be satisfied while, at the same time, this style of lighting can be followed, simply by placing them from eight to ten feet from the side light and turning the face just sufficiently toward it to permit the shadow side to be fairly well illuminated by direct light. In such a case the camera may need to be placed from two to five feet nearer the light than is the subject. The greater the difference between the distance of the sitter and camera from the illumination the less pronounced will be the shadows on the face, and the less the difference the more contrast will there be in the lighting.

It might be worth while to make a few experiments to understand this more clearly. Place a sitter eight feet from the light and the camera seven feet, and turn the subject's head round to show a three-quarter view. On looking at the face it will be found that the shadow from the nose will be very strong and extending pretty well over the far side of the cheek. Then move the camera a foot nearer the light and bring the face of the sitter around to secure the same view as before, and you will find the shadow from the nose and that on far side of the cheek considerably reduced. By moving the camera still nearer the light the shadows will be still further modified until we reach the extreme case of the sitter's face being turned directly toward the light, and the shadow cast by the nose is directly underneath it. Between the two extremes one can

secure any strength of shade desired and also soft illumination if such be wanted. No matter the taste of the customer, he can be pleased, and the operator will have the satisfaction of knowing that he has been working in strict accordance with recognized artistic principles.

Subjects with heavy eyebrows have to be set back away from the light, the distance being determined by the catch light in the eye, for until he is far enough back the bright speck is not visible.

Where one has a side and top light it can be worked just as readily as with a single-slant light by covering with opaque curtains all of it but what will give the same clear space that I have been describing as being used in my own studio.

CHAPTER V.

SOFTNESS.

WHEN I started to write the articles on this subject I had not the slightest idea that they would expand themselves into a series, for to tell the truth, I thought I could say all that I wanted in one or two at the most, but it soon appeared that the more I wrote the more points arose that had to be dealt with. My readers viewed the subject from so many standpoints that their letters and visits kept putting new ideas into my head, and each month's contribution soon became an answer to some point that had been raised. The examples that I first used to illustrate my ideas were very pronounced in their character—so much so that many assured me that they refrained from attempting to put my ideas into practice as they felt the results would not be satisfactory to their customers. Such gentlemen seemingly did not grasp the essential point of the whole matter, namely, that the illumination of the sitter must be from one direction only, the size of the illuminating area and its direction being governed entirely by the knowledge and taste of the photographer.

This question of softness was twice raised in one day by my visitors. In the first instance I was demonstrating the remarkable control the curtains gave me over the light to a couple of ladies who I

found had made a special trip from Texas to get me to show exactly what I meant, as their own results had not been such as pleased them.

In demonstrating to them the beauties and simplicity of this lighting, I narrowed the light down to about $2\frac{1}{2}$ feet square, giving very brilliant high lights and decided shadows to the sitter's face, and had conditions such that an exposure of fully ten seconds would have been necessary.

"But what do you do when taking a child?" broke in one of the ladies. Without moving from my position I released the cords, the blinds rolled up and the light streamed in from the whole of the side light. The change on the sitter's face was remarkable. The shadows were illuminated and the high lights seemed to have lost their vigor; where before was force there pervaded a delicate softness. The face was entirely free from any shadow that could possibly be objected to even by those most unversed in artistic principles, and yet it possessed a roundness and a perfection of gradation that made the resulting negative yield a print that was a perfect likeness.

I made the exposure with a snap of the shutter, and the result is presented to the reader for his consideration. With such an example before them photographers should have no hesitation now in adopting the principles I have endeavored to lay before them—remember they are not mine, they are centuries old, I am merely trying to teach what I was taught—for between the two extremes I have illustrated there lie many means so that it is possible to satisfy any customer, whether young or old, plump or thin. Brill-



liancy and force are obtained by using a contracted light, softness and roundness by opening up the light until the desired effect is attained—this may be carried to the extent of flatness. Subject and camera remain practically in the same relative position to each other, the blinds alone are altered.

My other visitor that day illustrated another point, namely, trying to get a certain result with unfavorable conditions. He showed me his own attempts, explaining that he had a skylight as well as a side light, but that he had completely screened off all the top light. But still his results were not satisfactory, and so he came to see me. A glance at them showed that his top light was very much in evidence, and I told him he had merely subdued it, not cut it off entirely. He then acknowledged that not having convenient an opaque fabric he had used one that permitted a good deal of light to pass, believing that it would be all right. But it was not all right by a long way. Let me say again half measures will not do. It must be either light or no light; subdued light and reflected light are both out of the question.

CHAPTER VI.

REMBRANDT LIGHTING, SO-CALLED.

ONE of my correspondents who had followed me very closely wrote to ask how I would secure with a single-slant light what is generally known as "Rembrandt" pictures. Now, this is a scheme of lighting which when well done gives a very pleasant likeness and at the same time a brilliant picture, on account of the decided contrasts between the lights and shadows, and as it is best made when the conditions of illumination are such as I have all along been advocating — from a single source — I feel that this particular effect naturally falls under the scope of my subject.

My correspondent's principal reason for writing me was this: he purposed altering his light to single-slant, but hesitated as his patrons were rather fond of these shadow pictures, and were it impossible to secure them with side light alone he felt he would not be justified in making the change. To show him and others who may be like-minded that it is possible to get such effects, I submit an illustration which I think may be safely called a Rembrandt of the Rembrandts, and will describe how I secured it.

On looking at it the reader will notice that the principal feature of the lighting is the fine sharp

streak running down the profile. A little of the beam has spread over to the cheek ; the amount of this will depend upon the taste of the photographer, who must decide as to how much will best suggest the sitter's characteristics. The halo of light is continued round the hair, and a flood of rays falls upon the shoulder. The general effect is, I consider, very pleasing, and with sitters possessing a good profile is likely to be popular.

Begin the arrangements by running up the lower curtains until the top is about eight feet from the floor. Then lower the top ones until they come within three feet or so of the others. Now place a vignette background—it must be opaque—right in the middle of the skylight, and as close to it as possible. Seat the subject opposite the center of the background with face turned to it, and of course to the light. The camera is then placed in the center of the room, opposite the sitter and pointing straight at the light, the lens necessarily being shielded by a funnel-shaped hood from the direct rays. Now let the subject turn the head round until the full profile is seen and it will be found that the light strikes all round as in the illustration. Very probably the exact effect will not be got at the first attempt. For instance, the line on the forehead may be too broad, and the camera will have to be moved a little to one side—the left, if the sitter be looking to the right ; or if a broader light be wanted, to the right, the head being turned to suit.

Should a softer effect be desired, it can be secured by opening the blinds still wider and thus allowing a bigger volume of light to fall upon the sitter. But

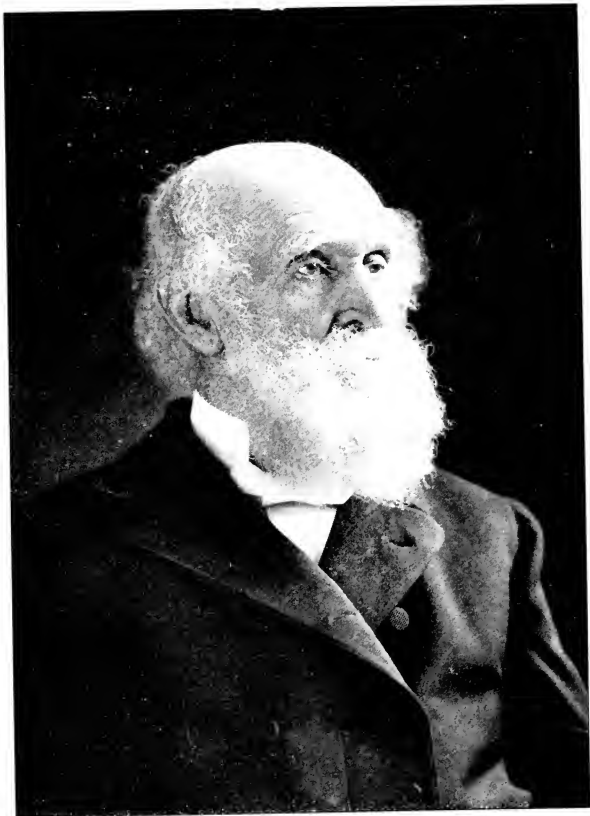


here, as in the lighting previously described, there is absolute control of the illumination, and the light can be made to play upon the figure at the will and according to the taste of the operator.

For three-quarter Rembrandt lighting place the sitter exactly as recommended for the effect first described, namely, in the center of the light. I would remind the reader that mine is ten feet wide, so that there is in my case about five feet on each side of the subject. Now shift the background from its position and place it at an angle, one edge almost touching the side light, and then move the camera round near the light so that background, sitter and camera are in one straight line. The sitter should now turn the face toward the lens until the desired view, say a three-quarter, is shown.

In making the accompanying illustration the light commenced about six feet from the floor and extended upward about five feet. Years ago I used to make a lighting something like this which went by the same name, but the difference is very apparent if the two styles be seen together. In one we have simply a mass of white from the nose to the edge of the cheek; in the other which I now recommend, it will be noticed that the nose has a distinct and separate light of its own which makes it stand clear of the cheek, while from that organ to the outline of the face there is a gradation that gives correct form to that part.

The modeling of the light side of the face and the distinct line of light on the nose is modified or strengthened by the amount of light in front of the sitter and also by moving the camera nearer or farther away from the side of the studio. It must be remembered, how-



ever, that it is necessary to have enough light in front of the sitter to permit the eyes catching sufficient to give to them life and animation.

It may also be necessary to soften the direct light striking the face by using a head screen of, say, one or two thicknesses of cheese cloth, while the shadow side may have to be lightened by using a very subdued reflector, otherwise the contrasts may be too severe.

I think I have shown enough to ease the mind of my correspondents who were afraid that Rembrandt pictures could not be made with single-slant light, and my experience shows that this lighting can be made with all the softness and delicacy that is possible by any other form of light, and when desired the most severe contrasts of light and shade can be made—more so than by any other form of skylight.

CHAPTER VII.

CONCLUSION.

THE arguments advanced against the scheme of lighting I have outlined in the preceding chapters have been but two in number. These are, first, that the general public cannot appreciate their artistic merit and that therefore such pictures are not salable ; secondly, that if followed by every photographer, one and all will produce the same kind of picture.

The first objection has already answered itself, for those who are now adhering strictly to the principles laid down are unanimous in declaring that they never found it so easy to deliver the pictures to the customer.

To the second objection there are two answers. The first is that it is infinitely better for the photographer to have the guidance of sound principles than none at all. And the second answer is a practical one, for a study of the work of different men as they hang side by side at conventions shows conclusively that while each has been influenced by the same principles, he nevertheless shows his own individuality. And, to my mind, the most pleasing feature of all is the remarkable way in which certain men are developing in a new direction. Once having got their feet on firm ground they see possibilities of new departures, and I confidently believe that a few years will see each of

them develop a style, based on sound principles, that is emphatically his own.

Shakespeare says: "Each man in his time plays many parts," and I never anticipated that one of mine would be a venture into the field of literature. I have delivered my message to my brother photographers, and willingly relinquish the pen for abler hands to wield. Should anyone feel in debt to me, all I ask is that it be paid by friendly guidance to some brother struggling to attain a higher level of knowledge.

"AT HOME" PORTRAITURE.

BY F. DUNDAS TODD

“AT HOME” PORTRAITURE.

CHAPTER I.

BY ORDINARY DAYLIGHT.

THE height of the average amateur photographer's ambition is to make portraits. In the majority of cases his first exposures are made on some indulgent relative, and it is nothing unusual for him to make an enemy of some fair friend by presenting to her a portrait of herself in which she is too literally portrayed "as others see her." Generally speaking, however, the fault lies with the amateur photographer, who approaches the problem of making a likeness with all the courage that accompanies absolute ignorance, and as a rule he is hugely delighted with any result, whether it be good, bad, or indifferent.

Portraiture, even when undertaken with the most favorable conditions, is a mighty problem to solve, and calls forth the utmost skill of the most experienced men. Marked success is attained only by those who possess a thorough grounding in the principles of artistic composition and lighting, and the amateur photographer who wishes to make this phase of photography his hobby must be prepared to devote himself to serious study if he hopes to be at all successful.

For the principles of artistic composition I would refer him to the works of Mr. H. P. Robinson, in which they are set forth with great clearness and

charm of style. Mr. Inglis has in the preceding chapters of this book explained the principles of artistic lighting as applied to portraiture, so that it is now possible for the dabbler in the art to interest himself in this most fascinating study.

In attempting portrait work the average amateur takes the professional as his model in style. He could not make a bigger mistake. The professional photographer is a business man whose duty it is to supply the customer with what will sell. The popular taste is deplorably below par, but the ambition of every amateur photographer should be to elevate his own taste, using his camera toward that end, just as some attain it by means of brush or pencil. And so, instead of trying to imitate the professional photographer, let him rather follow the styles of the greatest painters, and once he has mastered the underlying principles he will have a pleasure in his hobby that will be life-long in its duration.

In attempting portraiture in an ordinary room the photographer will find himself greatly handicapped by one drawback for which there is absolutely no remedy, and that is the height of an ordinary window is seldom more than eight feet from the floor. The effect of this is twofold. In the first place, it makes it exceedingly difficult to get sufficient light on the top of the sitter's head, so that unless long exposures be given there is total lack of detail, especially with dark-haired subjects; and in the second place, it compels the subject to be so near the window that the camera has to be placed inconveniently near the wall, and the photographer will be very much hampered in his movements.



The subject of the accompanying portrait was a young lady of true Norwegian type, the eyes being of a very light blue. She said that she had given up all hope of having a good likeness of herself, as she never had any eyes. My principal effort, therefore, was to satisfy her aspirations in this particular direction, and I flatter myself I did so with some measure of success.

I began by selecting a room in which the windows faced the open sky. These were two in number, and as illumination must be from only one source, one of them was darkened by drawing down the shade. The next problem was the position of the sitter. This is largely governed by the height of the window and the distance of the sitter's head from the floor. This should be as low as possible, as the nearer the head is to the ground the farther away from the window can the sitter be placed. In the case under consideration the best position for the sitter was found to be at a point about six feet from the wall, on a line three feet from the edge of the window. Or, to put it another way, to get this position, measure three feet along the wall from the edge of the window, and then six feet into the middle of the room.

To find the best position for the camera, I stand just in front of the window and bring my head down to the level of that of the sitter. Then I hold up my hand—the one that is farther from the window—and ask the subject to look at that. I quickly note the nature of the shadow on the far-away side of the face and that cast by the nose. First I see that they do not meet; then I study the edge of the nose to see the character of the outline against the cheek. If it be



soft and blends over into the shadow it is all right ; but if sharp, I turn the head a trifle more to the light, shifting my own head at the same time a little nearer to the window. Once the lighting on the nose is to my satisfaction, I note the high lights in the eyes. These should shine with great brilliancy on both balls and be located just on the edge of the eyelids. Where the eyebrows are very heavy and the eyes deep set, the catch lights may not be visible, and to secure them the sitter may have to be moved back some little distance, and this is just the time when one finds the inconvenience of the low window, for the farther the sitter is from the window the less light falls on the top of the head. So keep the subject as near the window as possible. Last of all I study the shadow cast by the nose on the lip. With a window quite uncovered there is usually none, and to get it the lower part of the window must be covered by some opaque cloth. The height of this can be found only by experiment.

The camera must be placed so that the lens will be where the eye was while the sitter was being posed. A tripod is exceedingly awkward in such cramped quarters, and I find a small table much more convenient. The height of the instrument must be such that without tilting it in any way the lens will show just a little bit below the nose. It should be said, however, that this rule is not absolute, for there are certain faces, those with snub noses, for example, where it is better to have the camera considerably higher, so that the lens looks down on the face. The necessary height can usually be attained by placing a decent-sized box on the table.

The position of the eyes depends much on the sitter, but generally speaking, I find it best to ask the subject to look straight into the lens, or just past the edge of the camera.

The length of exposure is a hard matter upon which to give advice, as so much depends upon the sitter's hair and complexion, the hour of the day, season of the year, and condition of the atmosphere. But in summer time, toward the middle of the day, and using fastest plates, with largest opening in the lens, I find ten seconds about correct with an average sitter. With darker complexions the exposure may easily run into a minute.

Many amateur photographers are fortunate enough to live in a house with a fair-sized hallway from which starts a stairway to the upper floor. There is usually a window on the first landing, and in many houses I have seen it is perfectly possible to make excellent portraits by the light from this window. Much depends upon the hallway, the greatest obstacle being more in the matter of width than of length. Anyone who has closely followed Mr. Inglis' writings should find little difficulty in applying the principles in a case of this kind.

CHAPTER II.

BY FLASH LIGHT.

MOST of my efforts at portraiture have to be made in the evening, which, thanks to flash light, is now perfectly possible, and very excellent results can be secured in this way. For those uninitiated it may be explained that flash light is produced by the combustion of the metal magnesium which is, for this purpose, provided in fine grains, either alone or mixed with some substance that causes it to burn very rapidly.

When magnesium is used alone it must be burned in a lamp specially made for that purpose; but I may as well say at once that for such portrait work as is described in this book the metal when used alone is practically useless, as to get sufficient exposure the flame must continue for a few seconds, and its intensity will cause the sitter to either close the eyes or at the very least to contract the pupils, giving them a fuzzy appearance that spoils the effect.

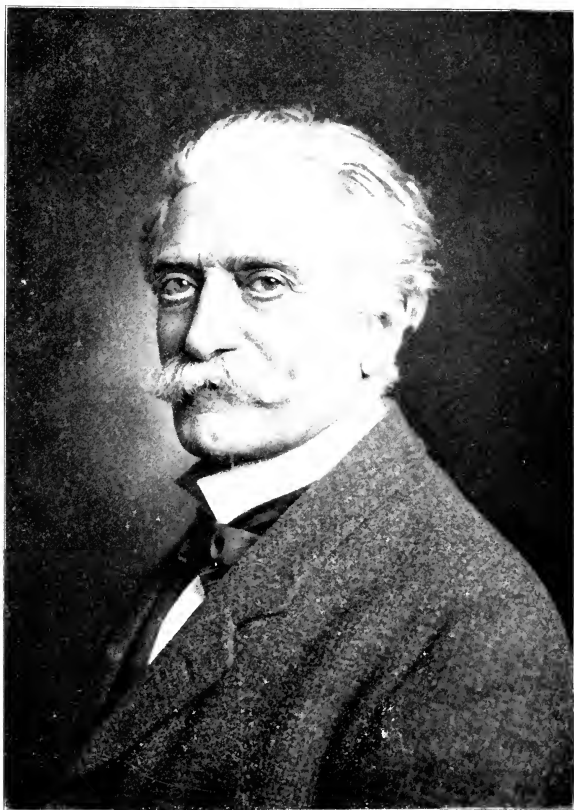
So for portraiture one must use the explosive compound, which may be discharged either by touching it off with a taper or by a lamp specially designed for the purpose. I most unhesitatingly recommend that a lamp be used, because when the powder is fired by touching it off the sitter knows what is coming and braces himself for the ordeal. The result can easily be understood.



It may not be out of place here for me to say a few words about the dangerous nature of flash powder. It is just as much an explosive as is gunpowder or dynamite, and must be handled with even more care, as it will, under certain conditions, go off even more easily than will either of those named. And the trouble is, nobody knows what these conditions are. Generally one may give the powder almost any kind of careless handling without dire results ; but at some unexpected moment, with conditions exactly similar as far as one can judge, a little friction will explode the powder.

So beware of friction. The powder usually comes in ounce quantities, stored in wooden boxes. The lid is fastened down by the label, and this must be cut before the box can be opened. Here is how to handle the box at this stage: First cut the wrapper all the way around, then, holding the bottle at arm's length, prize up the lid with the blade of the knife, working all around until the lid drops off. Before putting the lid on again, always blow away any powder that may be adhering to it or to the edge of the bottle, for it is here the danger lies. A few particles of the powder wedged in between bottle and lid will undergo friction when the latter is being removed, and while the chance is a remote one, it is within the bounds of possibilities to have an explosion with a nasty burn or the loss of a finger or two as a result. So blow away all adhering powder, and see that the bottle is always stood right end up. In opening, follow the directions just given, so that if an explosion should occur there will be no fingers near to get hurt.

Flash lamps are on the market at prices ranging



from \$1. I have worked with many of them and can say that, for all that the average amateur wants to do, one of the cheaper kinds is good enough. Some of the more expensive machines are provided with quite an array of burners, but a long series of experiments has proved to me that they are worse than useless, for I find that the best results are got when the powder is concentrated at one point.

Before starting in to serious work I would advise the beginner to make a study of lighting by the aid of an ordinary gas flame ; or, if that be not convenient, a kerosene lamp. The former generally hangs in the center of the room about eight feet from the floor, so that a sitter placed about six feet from it will be in proper position. The photographer should seat himself beneath the flame, but about a foot and a half to one side, and should study very closely the changes in the lighting that result as the sitter turns his head first to the one side and then to the other. It will take many nights' study until he is able to appreciate fully all the little points set forth by Mr. Inglis ; but by and by his eye will become educated, and when that is attained he will be able to make good portraits by flash light. All that is necessary is to place the lens where his eye was, and to discharge the flash lamp in front of the gas flame, taking care of course that the lamp is behind the line of the lens so that no rays can strike in and fog the plate.

More exact work can be done with a stand machine. When a lamp of this kind is used it is a good plan to get a piece of gas pipe about a foot long, to one end of which is fitted a gas burner, while the other should be



so shaped that it will permit of rubber tubing being attached to it. A screw clamp should be soldered to the pipe so that it can be fastened readily to the machine in such a way that the gas flame will be about eight inches above the pan that carries the powder. On connecting the rubber tubing with the chandelier and the piping, and lighting the gas—all other lights in the room being turned out, the photographer has just as much control over his lighting effects as if he were in a studio.

Suppose I tell how I work. The sitter being posed, the camera is focused, this being greatly aided by getting the subject or a friend to hold a burning match alongside the face about level with the cheek bone. When the flame is sharply defined on the ground glass there is not much wrong with the face.

The sitter is now asked to look past one side of the camera, and the lamp is placed on the other side of the instrument just a little behind the lens. By raising or lowering the flame, by moving it to one side or another, as the occasion requires, the best effect is soon got. It may serve as a guide to the beginner to say that I generally find the best position of the flame to be about a foot to one side of the lens and a little over two feet above it. This is with a distance of six feet from the sitter; of course, at a greater distance those measurements would be proportionately increased.

The quantity of powder to be used is very important. In my experience I find that when using a fast plate, the lens working at $f-8$ —that is, largest stop—about 12 grains is necessary, when the distance from

sitter to lens is six feet. In actual practice I do not weigh, but measure out with a metal mustard spoon which holds about that quantity. The following table shows the amount of powder required at different distances, the lens supposed to be working at f -8. With f -11 one must, of course, double the quantity, and with f -16 it must be quadrupled. Smaller stops than f -16 are practically inadmissible in flash-light work :

6 feet.....	12 grains
8 “	42 “
10 “	66 “
12 “	96 “
15 “	$1\frac{1}{3}$ ounce
20 “	$\frac{1}{2}$ “
25 “	1 “
30 “	$1\frac{1}{2}$ “

For children I use a little less powder ; for elderly people a little more, to counteract the yellowish tinge that old faces acquire.

In profile portraiture the very same principles apply. I usually take the shadow of the ear as my guide ; the effect that can be secured is shown in the illustration.

There is no necessity to turn out all the lights in the room before making an exposure, as I find I can leave the lens uncovered a full minute without any harm resulting, and this with a strong gas flame only six feet from the sitter.

The chief drawback to flash-light portraiture is the smoke it creates. This simply cannot be avoided, and until it has cleared away it is useless to make a second exposure. It is a good plan to pull down the upper sash of one of the room windows about a foot just

before the lamp is discharged. If this be on the “ lee ” side of the room the smoke will make its exit at once, and if a window opposite can also be opened the current of air will help matters considerably.

Let me conclude with a few words of warning. You cannot handle the powder too carefully ; and, if possible, never have your fingers on the cap of the bottle when removing it, but prize it off with a table knife. Never put the powder on the pan while the lamp is burning ; powder first, light the lamp afterward, and thus prevent a serious accident.



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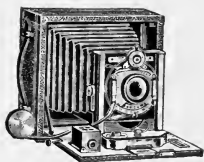
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