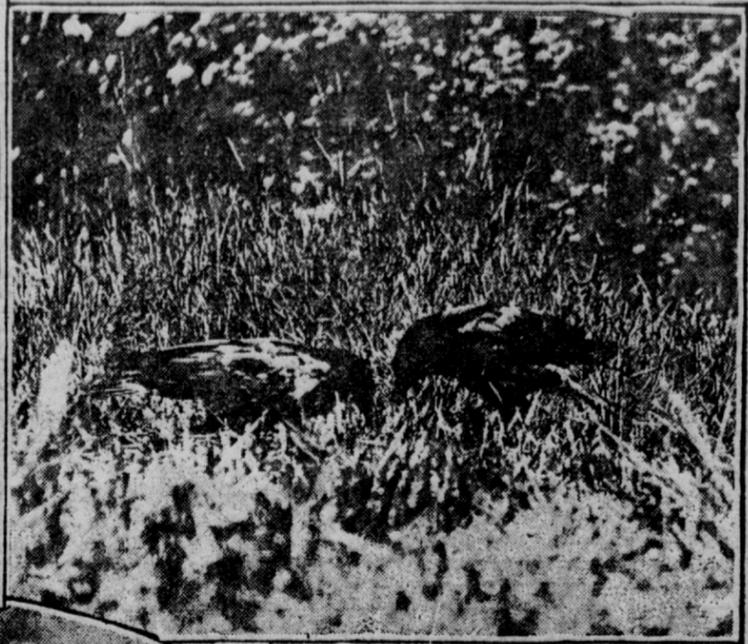


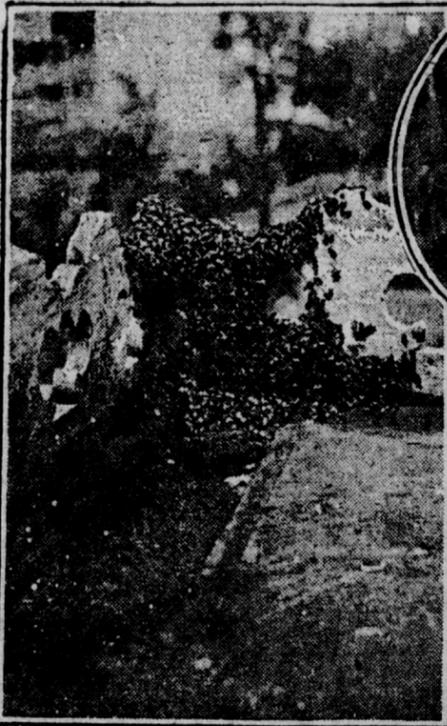
AMATEUR PHOTOGRAPHERS TELL THEIR EXPERIENCES



"Peggie," a Pet Lamb.



Their Morning Meal.



A Swarm of Bees.



"Pinkie," a White Bunny.



THIS is the season of the year when young photographers enjoy many good times with their cameras and have the opportunity of securing a greater variety of pictures than usual because of the many hours which they may devote to the art during the long vacation. A number of young photographers have contributed from their own experiences the following articles, which may be helpful to other boys and girls:

An Amateur's Experience

By Martin Vas

I HAVE taken photographs two or three years, and in that time I have found that photography is one of the most interesting of quiet sports.

In taking outdoor photos of persons it appears to me that the most favorable results are obtained by standing the subject in the shade and taking an exposure of about one and a half seconds. This enables the subject to keep a natural position, and he will not have to squint, and the picture will contain good transparent shadows and will have good soft effects. In indoor photos of persons a fine effect is obtained in a full face picture by having a quarter of the face in soft shadow. The best hours for taking such pictures are from 10 to 4 o'clock.

Landscape photographs are most artistic when taken on very dull and gray days. This sort of a day is especially good in taking pictures with reflections upon the water, as it is very quiet and appears to give better reflection. Of course one must take an exposure. The best way is to stop the camera down to about 64 or 128, so as to get good sharp detail.

It has always been my ambition to get good pictures of moonlit landscapes. After experimenting for some time I found an easy way of taking something that appears to be moonlight. I pick out a spot where the sun is in front of me and is reflecting upon the water in the fashion of the moon. It is always best to have some trees or foliage in the foreground. The stop on the camera must be put down to its smallest, and a very fast snapshot must be taken. This will produce a picture with night

effects, and the sparkling sun on the water will give the effect of moonlight.

It is always best to do one's own developing and printing, because one can get the desired tones into the pictures, knowing the conditions under which they were taken. Besides this, the developing and printing are just as interesting, if not more so, than the taking of the picture itself.

Selecting a Subject

By Emil A. Kampf

THE sport of photographing—I call it sport because it is if you go at it right—has gradually narrowed itself down to taking snapshots. An amateur photographer discovers that snapshots are very satisfactory, but if he ever takes his time to arrange the harmony in a picture he will soon acknowledge that it is in taking these pictures that he will find the most interesting and valuable pastime.

I have myself been an amateur for the last five years, and it was not until last summer that I really found the value in the art. I was visiting some friends where there was a gentleman who had spent years in amateur photography.

We went together one afternoon to take pictures, and I decided to get as many hints as possible from him. We soon struck a path which led us along a beautiful little brook. I immediately began to point out to him certain spots which I thought would make magnificent pictures. But no—every spot I pointed out had something wrong with it. Here the shadows were too great, there the trees grew in irregular lines and so on. At last we came to a spot which appealed to him. I, of course, began immediately to focus my camera and was just in the act of pressing the bulb when he shouted, "Wait a minute; we're not half ready

to take this picture." For at least 10 minutes we worked around that spot, fixing it up according to his taste. Stones were removed, dead branches replaced by new, and lastly the biggest job of all was to remove a heavy dead tree which would have made a black streak across the picture. Our tripods were carefully set, the picture carefully focused and finally we waited five minutes for the sun to make a proper appearance.

I was astonished at the distinct picture I had taken when I developed the film the next day. Let me tell you, fellow amateurs, never go out with a dozen or a half dozen films with the idea that you have to expose every one of them. When you are out picture taking remember this motto: Take your time unless the object is in motion, when you must think quickly!

Flash Light Pictures

By Frank R. Hughes

THE art of picture taking at night is an interesting work and has given me opportunities to secure souvenirs of many occasions which but for the flash light would be quite impossible.

The process of taking flash light pictures is comparatively simple, and I am going to describe an experience I once had in snapping a group of friends.

It was after a masquerade in a large gymnasium. The lights were all turned low, and I had placed my camera on a level support where it would take in the group desired. I pinned a flash sheet by one corner to a piece of white cardboard, the white cardboard being used so as to strengthen the picture. The flash sheet I placed two feet behind and two to three feet to one side of the camera, at the same time having it a little higher than the support upon which the flash was to be made. Then I put an extra piece of cardboard, a foot square, under the flash sheet to prevent any sparks from doing damage.

By this time my group of girls and boys, who were sitting in chairs arranged in the form of an arc facing the kodak, had become very restless and impatient. The long suspense had brought no signs of a flash, and I had difficulty in keeping them still.

Having the kodak and flash sheet both in position and ready, I opened the camera shutter and touched a match to the lower corner of the flash sheet. A sudden bright flash appeared, and I then knew that it had impressed the picture on the sensitive film, and all was over.

The group of friends in front of me welcomed the brilliant flash with hurrahs, and soon all were enjoying the refreshments and chatting merrily once more.

The essential things for a flashlight picture are a package of flash sheets, a piece of cardboard, a pin and a match. The cost then is: One package Eastman's flash sheets No. 1, 25 cents.

In making my single portraits or groups I always try to have a suitable background against which the figures will show up clearly, a light background being preferable to a dark one.

A Picture of a Woodchuck

By George B. Murphy

IHAVE seen many pictures of wild animals and wondered how it was possible for the photographers to get within range of them. I thought out a little scheme for myself which worked perfectly. My ambition was to get a picture of a woodchuck; so I set up my tripod about 10 feet from the hole of one and placed on it a small wooden box painted black. This decoy camera I left in front of the hole for three days in order that the woodchuck might become accustomed to it. I then replaced the dummy with my real camera and set it in such a position as to see the hole in the fender. I attached a string to the lever and ran it down along the tripod by means of tacks bent over and thence to a clump of bushes 25 yards away.

All being in readiness, I waited in the bushes for Mr. Woodchuck. I waited for about two hours, which seemed to me all day, when I was at last rewarded with a small black head and shiny teeth showing above the ground. The "chuck" stood still for a moment, then raised himself slowly out of the hole and sat on the top of it, looking around. I was afraid he intended to dive back into his hole. I had patience, however, and when he looked toward the camera I pulled the string easily. At first it would not give, and my heart gave a leap. I was afraid I would miss him, but on pulling the string again the camera gave a sharp click and the woodchuck dived into his hole.

I developed and printed the film and it turned out a clear, sharp picture of the woodchuck. After having it enlarged it was much better, and I had succeeded in obtaining a picture of a wild animal in his haunts.

Making Money by Photography

By Earl F. Wegner

TAKE my advice and do your own printing, developing and mounting.

You can save money. Photographers will tell you that a solution is good for only one film. It is good for one or more films as long as you have enough of it to cover the film properly and do not let it stand too long. The solution loses its strength in time.

In the year 1907 when going to school I took a photograph of our class. Of course every one in our class wanted one. I sold these pictures for 10 cents each, mounted on pretty cards, and nearly everybody bought one. I gave the teacher one of them. After I had sold these I made a nice little profit. You see I could make all the pictures of this kind I wanted with the film.

This encouraged me and since then I have been making photographs of my friends. I charge \$1 per dozen for them.

This summer my pictures are mostly of buildings and people. Some of the public buildings and views in parks, etc., I put on post cards and sent them to my friends.

A Girl's Experience in Wild Animal Photography

By Marjorie G. Lachmund.

FOR a long time we had been trying to get a good picture of a moose. We did get some pictures, but the moose was always too far away to show clearly in the picture. Although

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