

**THE PHOTOGRAPHIC AMATEUR: A
SERIES OF LESSONS IN FAMILIAR STYLE
FOR THOSE WHO DESIRE TO BECOME
PRACTICALLY ACQUAINTED WITH THIS
USEFUL AND FASCINATING ART**

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The Photographic Amateur: A Series of Lessons in Familiar Style for Those Who Desire to Become Practically Acquainted with This Useful and Fascinating Art by J. Traill Taylor

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J. TRAILL TAYLOR

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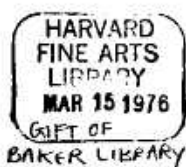
BY J. TRAILL TAYLOR,

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THE ASSOCIATION OF OPERATIVE PHOTOGRAPHERS OF NEW YORK; THE LONDON PHO-
TOGRAPHIC CLUB; AND THE LONDON AND PROVINCIAL PHOTOGRAPHIC ASSOCIATION.

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PREFACE TO THE SECOND EDITION.

IT is extremely gratifying to both author and publishers to find that the large edition of five thousand copies of the "Photographic Amateur," which has scarcely been a year before the public, is now so nearly exhausted as to necessitate the preparation of a second edition.

After a careful re-perusal of the first edition, the author does not discover any chapter in which the discussion of a special topic could be more effectively treated by him than has already been done. There were, however, a few small matters which were susceptible of improvement, and these have received attention. Some revisions have been made, and a few pages added to the supplement, by which the utility of the work to both the professional and the amateur photographer will be enhanced.

•NEW YORK, December, 1882.





PREFACE TO THE FIRST EDITION.

WHEN one is being conveyed through scenes of a grand, charming, and ever changing character, he usually becomes, in sentiment at any rate, an artist in spite of himself. In the varying forms assumed by mountains, trees, valleys, villages, or cottages, he instinctively tries to realize how these would look in a picture, and this, in turn, engenders the thought of how pleasant it would be if by means of some portable photographic apparatus, involving in the use thereof neither trouble nor the possession of special skill, transcripts of such natural beauties could be secured to serve as reminiscences of the trip or for the gratification of friends at home.

America teems with scenes at once lovely and grand, of which its citizens are justly proud. But it would seem to require the European who is familiar with the lakes and glens of Scotland, the mountains and secluded villages of Switzerland, and the scenic beauty of the Rhine, to correctly appreciate the scenery of the New World. At any rate, not content with a passing glance at Nature in her loveliest and grandest forms, the cultivated English tourist in numerous cases carries with him a portable photographic camera, with a large assortment of ready prepared sensitive plates, upon which, by means of a trigger movement, instantaneous impressions are secured, ready to be developed either in the seclusion of hotel life when it suits convenience, or after his return home. In the summer of last year, Col. Stuart Wortley, who with Mrs. Stuart Wortley visited Australia, Tahiti, and other islands in the Pacific, on his return to England developed 400 negatives taken during their tour, all of them success-

ful, and many of them possessing merit of such a high order as to have led to a request for their being publicly exhibited.

Neither Arctic nor Alpine tourists now think of undertaking their arduous journeys without being provided with a complete portable photographic outfit; while the descriptions of foreign scenes sent home by missionaries are supplemented in an invaluable manner by the photographs taken by themselves and sent in illustration of such description.

There is not a member of the royal family of England who is not familiar with the working details of photography, the Prince of Wales being President of the Amateur Photographic Association of Great Britain. The Earl of Caithness, whose lamented death, while on a visit to America, in the Fifth Avenue Hotel, New York, has been recently recorded, was an accomplished amateur photographer, and Vice-President of the active Association of Amateurs just named. The second chief dignitary of the Church of England (the Archbishop of York), an energetic member of the same society, devotes much of his leisure to the practice of the art. From the judges on the bench down to the attorney's clerk are to be found devotees of photography; the amateur camera is the handmaid of the artist, the cherished companion of the tourist, and the valued plaything of the toilers at the desk, the counter, or the work-bench, who all find in it a relaxation from the cares of business.

Practical photography is now reduced to a state of absolute simplicity and certainty, and the following directions for taking pictures by both the dry and wet processes are written exclusively for those who are presumed to be entirely unacquainted with photography. To this is to be attributed the extremely simple and elementary nature of the instructions, which, if carefully followed by a person of ordinary intelligence, will insure his being able to produce pictures, either as landscapes, portraits, or groups, that will be a source of satisfaction to himself and of gratification to his friends.

NEW YORK, December, 1881.



THE PHOTOGRAPHIC AMATEUR:

A Course of Concise and Practical Instructions in the Art
of Photography.

CHAPTER I.

PRELIMINARY ARRANGEMENTS.

THE OPERATING ROOM—WET AND DRY PLATE PHOTOGRAPHY—SELECTING APPARATUS—FOCUSING.

The Operating Room.—The first thing to be noted by the lady or gentleman who proposes becoming an amateur photographer is this: No ray of light, not even of the feeblest nature, must be allowed to fall upon a sensitive plate, else it will be destroyed. The nature of the destruction cannot be perceived at the time, as no visible change takes place; but at a subsequent stage, when the developer is applied, the plate will be found to darken all over, generally known as “fogging.”

How, then, it may very pertinently be asked, is the plate that is to be sensitive to light prepared, examined to see if it be free from blemishes, and subjected to the various manipulations required without light sufficient to enable these operations to be seen? We reply—while ordinary daylight or any light of a white or even blue color exercises this deleterious power, it is happily the case that yellow or red light has so little action