

**THE AMATEUR PHOTOGRAPHER:  
A MANUAL OF PHOTOGRAPHIC  
MANIPULATION, INTENDED  
ESPECIALLY FOR BEGINNERS  
AND AMATEURS**

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The amateur photographer: a manual of photographic manipulation, intended especially for beginners and amateurs by Ellerslie Wallace

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**ELLERSLIE WALLACE**

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WILLIAM H. RAO

FOURTH SEEN FROM FOJET PERK, PHILADELPHIA.

*Chetography*

THE

AMATEUR PHOTOGRAPHER.

A MANUAL

OF

PHOTOGRAPHIC MANIPULATION.

INTENDED ESPECIALLY FOR

BEGINNERS AND AMATEURS.

WITH SUGGESTIONS AS TO THE CHOICE OF APPARATUS  
AND OF PROCESSES.

BY

ELLERSLIE WALLACE, Jr., M.D.



PHILADELPHIA:  
PORTER & COATES.

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THE  
AMATEUR PHOTOGRAPHER.

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CHAPTER I.

INTRODUCTORY.

PHOTOGRAPHY cannot offer any exception to the rule that all beginnings are difficult. But still, a modicum of attentive study so planned as to be carried on intelligently and to master *principles*, coupled with the desire of doing really good work, will soon surmount the initiatory troubles. The *technique* having once been acquired, the field will open in ever-widening circles to the more essentially artistic kinds of work. The man of a mathematical turn of mind will find much to interest him in the Optical department, just as the experimentalist will in the deep and obscure Chemical problems of the Dark Room.

But the great beauty of the art does not consist in this—that negatives delineating every twig on every tree of the mountain-side with

painful sharpness and accuracy may easily be made, or that Instantaneous pictures of the race-horse's leg may be taken with absolute truth; it is rather in the fact that the man of artistic taste is furnished with a new resource, whose marvellous power and extended range of applicability can never be fully realized until taken in hand, and conscientiously tried.

The advent of the Gelatino Bromide Process with its ready-prepared plates and outfits specially arranged for them has called forth a large number of new workers. Some of these may complain of the study and toil involved in the arrangement of a good composition—quite as much, in many cases, as if pencil or brush were employed—and some even, when their first ardor has been cooled by failures, will further complain that it is hardly worth while to waste trouble on an Art dealing in monochrome exclusively. Let such as these be reminded of the sublime effects produced by great masters with the help of one color only. And another word to the new-comers: Let them not ignore all the older processes and pass them by as unworthy of attention. No greater mistake could be made. Where it is a question of instantaneous exposures, Gelatine is *facile princeps*, but for ordinary time-pictures