

**PHOTOGRAPHY  
INDOORS AND OUT; A  
BOOK FOR AMATEURS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649150953

Photography indoors and out; a book for amateurs by Alexander Black

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

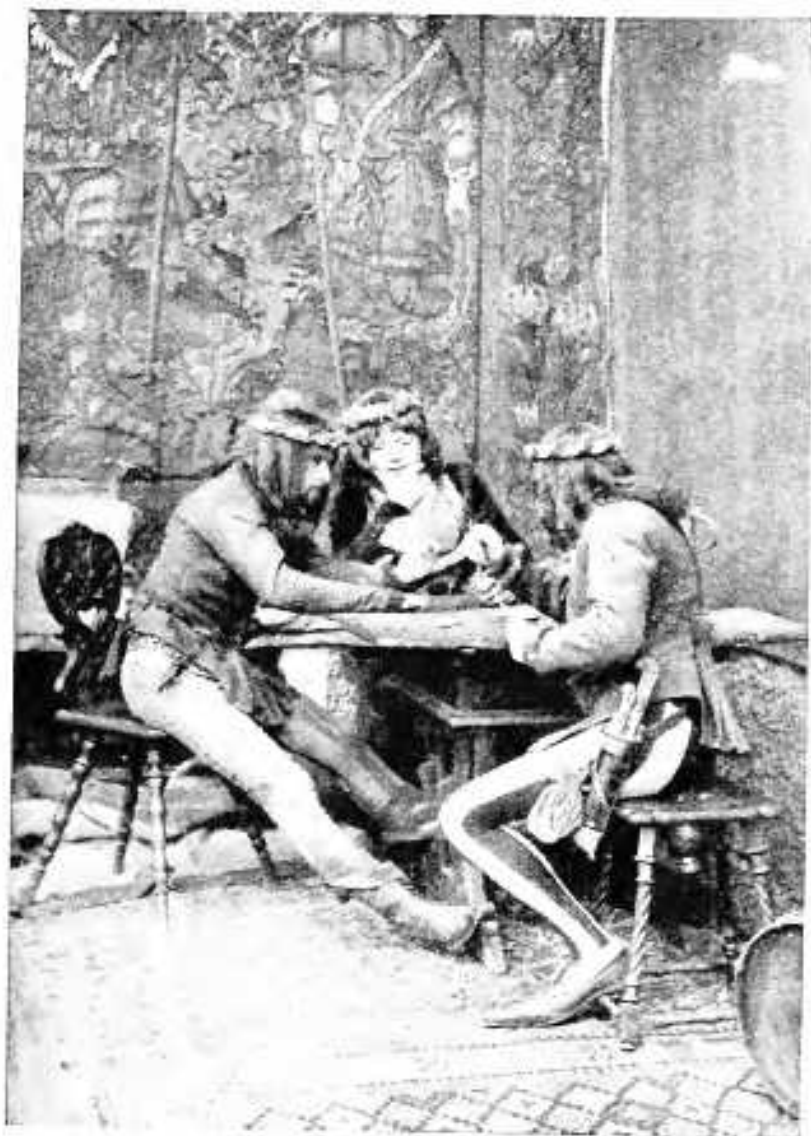
This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**ALEXANDER BLACK**

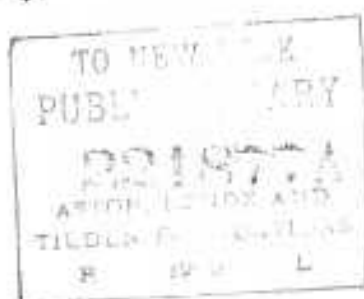
**PHOTOGRAPHY  
INDOORS AND OUT; A  
BOOK FOR AMATEURS**





THE CARD PLAYERS

*Photographic Study from Life by Alfred Stieglitz*



Copyright, 1893,  
By ALEXANDER BLACK.

*All rights reserved.*

THIRD EDITION.

*The Riverside Press, Cambridge, Mass., U. S. A.*  
Electrotyped and Printed by H. O. Houghton and Company.



770  
91

## PREFACE.

---

PROBABLY photography is to-day the most popular of hobbies. Indeed, the camera has come into such general favor that we may scarcely speak of photography any longer as a hobby, as a study or amusement delighting any special or limited class. Nowadays everybody takes photographs — who can get them; and sun drawings, after having been a great novelty, have taken their place among the pleasantly familiar things of every-day life.

A critical Englishman once said that he would like photography better if it were not for the pictures. The remark was doubtless intended as a rebuke to the people who, in their eagerness for the pictorial result, forget that photography is a science, and as a science requires careful study and a clear understanding of the optical and chemical laws upon which it has developed.

I will admit having seen photographs that made the Englishman's remark seem almost reasonable; but I do not count myself among those

who think that in photography the pictures are a secondary consideration. It is not by photography as an incident in the study of chemistry that my affections have been stolen, but by photography the mirror of nature, the handmaid of the artist. We all love pictures, and we can love them without hating optics or chemistry.

At the same time, it is to be remembered that optics and chemistry are photography's etymology and grammar, and this book is addressed particularly to those amateurs who, while they acquire their chief pleasure from the pictures as pictures, have sufficient respect for the study and a strong enough purpose toward good work to seek real knowledge of the elements of photography.

I have sought to convey this knowledge in every-day language. I shall frighten no one with  $\text{AlK}(\text{SO}_4)_2 \cdot 12\text{H}_2\text{O}$  when I mean alum. In the story of the earlier chapters I have endeavored to sketch the primary principles of photography. In the chapters following are hints which it is to be hoped the amateur may find to be a practical aid in his home gallery, in the field, and in the many artistic applications of modern photography.

Many readers of my photographic articles have asked, "What sort of a camera shall I get?" This puzzling question and others not so puzzling I have tried to answer in the right place. Within

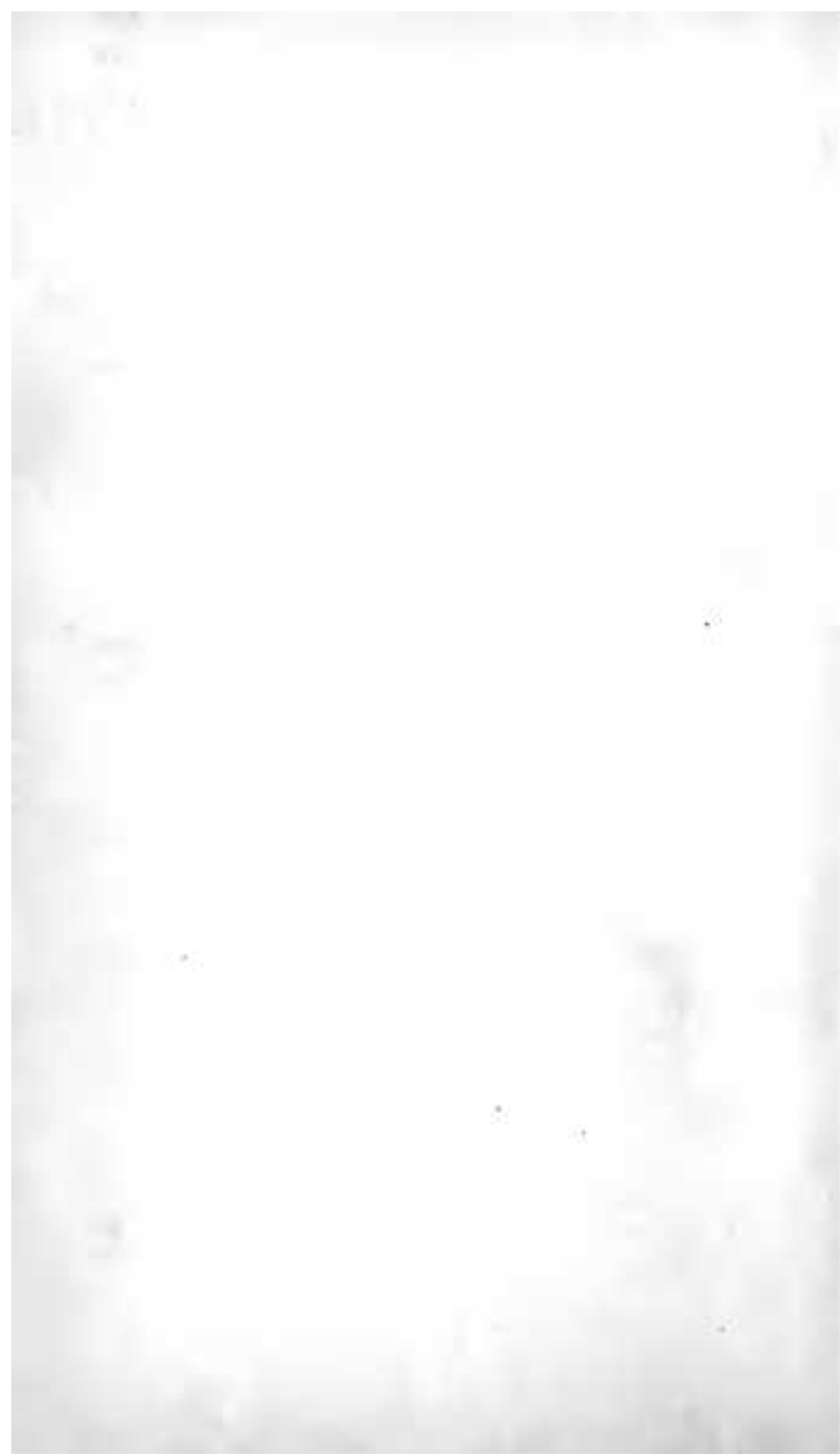


space so limited it is possible only to sketch the chief and more familiar processes, and I make no apology for omitting much in the way of formulas, etc., which the beginner may wish to seek when he has ceased being a beginner.

Thanks are due to the publishers of the *Century*, *St. Nicholas*, *Harper's Young People*, *Wide Awake*, and the *American Amateur Photographer* for kind permission to use certain illustrations appearing in this volume.

A. B.

BROOKLYN, Sept. 1, 1893.



## CONTENTS.

CHAPTER	PAGE
I. THE SUN TRIES TO SPEAK . . . . .	1
II. FIRST "PICTURES OF SILVER" . . . . .	8
III. THE PATHFINDERS . . . . .	17
IV. THE TRIALS AND TRIUMPHS OF DAGUERRE . . . . .	27
V. SEEKING EASIER PATHS . . . . .	35
VI. THE WET PLATE . . . . .	46
VII. THE CAMERA IN MODERN PHOTOGRAPHY . . . . .	58
VIII. THE HOME GALLERY . . . . .	76
IX. FLASH-LIGHT PHOTOGRAPHY . . . . .	98
X. RAMBLES IN NATURE'S GALLERY . . . . .	109
XI. THE HAND CAMERA . . . . .	122
XII. THE NEGATIVE . . . . .	131
XIII. THE DARK-ROOM . . . . .	136
XIV. DEVELOPING THE IMAGE . . . . .	148
XV. SUN PRINTING FROM THE NEGATIVE . . . . .	164
XVI. VARIOUS METHODS OF PRINTING . . . . .	180
XVII. TRANSPARENCIES, LANTERN SLIDES, AND EN- LARGEMENTS . . . . .	192
XVIII. "MYSTERY" PICTURES . . . . .	204
XIX. SCIENCE, ART, AND THE CAMERA . . . . .	208
XX. "BIRDS OF A FEATHER" . . . . .	216

### APPENDIX.

NOTES ON THE CHEMISTRY OF PHOTOGRAPHY . . . . .	223
PHOTOGRAPHY IN COLORS . . . . .	226
TABLE OF THE ELEMENTS . . . . .	227