PHOTOGRAPHING WATER SCENES

The coast, vessels under way, the waterfront of a seaport town where all kinds of shipping congregates, furnish innumerable subjects for the camera—subjects that can be made into pictures that suggest the majesty of the sea and the romance of maritime commerce. Lakes, rivers, small streams and waterfalls also offer enticing subjects.

To make correctly timed negatives of shore views and shipping you must remember that the illumination is different from that of the ordinary landscape and allow for the fact. In the summer, scenes around the wharves, where there are usually strong shadows or dark objects close at hand, require only about one half as long an exposure as ordinary landscapes require. Stretches of open beach, breaking surf and vessels entirely surrounded by water require one quarter the exposure.

If the shutter of your camera is not adjustable to different speeds, you can obtain a properly timed negative by using a smaller-size stop when you photograph any exceptionally well-lighted subject. The sizes of the stops are such that each one passes just one half as much light as the next larger one; so, if you have been getting well-timed landscape negatives with the largest stop, the next smaller one should be used for the ordinary wharf or waterfront subject and the third one for open beaches and vessels in open water.

Should you have a shutter that has several speeds and a diaphragm scale marked for either the standard "F" sizes or the Universal System of stop numbers, the following exposures will be about right in these cases: For views round wharves between 9 a.m. and 3 p.m. in bright summer weather, one fiftieth of a second, stop F 16 (U. S. No. 16); for shipping surrounded by open water, one hundredth of a second, stop 16.

Those exposures are suitable only for the extra-rapid plates and films. If plates or films of the usual speed are used, stop F (U. S. No. 8) should be employed instead of F 16. The best plates for the purpose are the double-coated non-halation orthochromatic.

Choosing Your Subject.

When a folding camera is used in bright sunshine negatives are frequently obtained that are flat and foggy because of the direct sunlight or strong reflected light that falls upon the front surface of the lens. Consequently it is wise to make a short cardboard tube and paint it a dull black inside. It should be made of such a size that it will fit snug over the lens mount, but it must not be long enough to cut off any of the view that the lens includes. The question can be settled by placing the tube in position and sighting through the lens with your eye at one corner of the back of the camera. The easiest class of water scenes to photograph are ordinary coast subjects such as a curving beach, a group of rocks by the water's edge, a small boat hauled up out of reach of the tide or a fish shanty with perhaps a well-placed figure or two suitably employed—which does not mean that they should stare at the camera. Simple material and little of it is the most effective. Don't try to include a great expanse of beach or water with nothing of interest in the foreground, for the result will be disappointing.

Next to choosing your subject and your viewpoint intelligently comes suitable lighting. When the sun is high overhead objects cast little shadow. Everything is flooded with light, and a photograph made under such conditions is flat and monotonous. Aim to include a fair amount of shadow in your composition, such as prevails when the sun is at one side and not too high. A ray filter, if you know how to use it, will often improve the rendering of a beach scene, particularly if there are light clouds in the sky, which add to the attractiveness of the effect. The ray filter of course requires a longer exposure; the length of time depends upon the kind of filter and the kind of plate.

Photographing Vessels.

Like photographing surf, catching vessels under sail calls for prompt decisions, especially when the subject is near and moving fast, but a little practice soon gives confidence. A rather low viewpoint usually shows the lines of a vessel to the best advantage, and the feeling of action is most strongly expressed when the craft is presented at an angle, either coming toward or going from the observer. Although a side lighting gives a good play of light and shade, you should not overlook the effectiveness of shipping as seen against the light, especially when the sun is low enough to produce a shining path of light upon the water or a fine cloud effect furnishes an interesting background. When you are working aboard a vessel in motion don't rest the camera upon the rail or cabin, particularly if the vessel is a steamer, for the vibration from the machinery is likely to blur the image. Also avoid standing where the vibration is most noticeable.

Much of the advice here given applies also to inland water scenes, especially those about the larger lakes and rivers, for they may be classed as "marines" whenever water or shipping is more conspicuous than other parts of the composition. In dealing with such a subject as the tree-lined banks of a stream or a lake or a waterfall in a glen the general tone and form of the land and foliage should help to decide what proportion of the space the water should occupy in the picture. As the contrast between the water and the shore line is usually pronounced, a more pleasing composition can generally be produced by showing the shore line in perspective and so leading the eye into the picture rather than by letting the line of the shore run horizontally across the picture, which tends to cut it into two parts. If you wish to represent a view across a small river or lake, try to include a suitable bit of the near bank for a foreground. That will give an idea of the space between the observer and the shore opposite and will also produce a more attractive composition.

Take Rapids at An Angle.

Shimmering reflections are more effective in a picture than those of mirror-like sharpness, but the sharp ones can be broken up by striking the water with a long stick just before you make the exposure.

If the foreground of a river or lake scene is light in tone, the exposure required may not be more than one half that demanded by the average landscape; but, if there is thick foliage upon the near bank, the subject should be timed as a similar landscape away from the water would be timed.

When possible waterfalls and rapids should be pictured from a quartering viewpoint rather than directly "head on," for the flow of the water in a sidewise direction will better suggest its motion than when it comes straight down toward the spectator. A much slower exposure can be allowed than is necessary for breaking surf. From one fifth to one tenth of a second is usually fast enough. Use a large stop; it increases your chance of getting detail in the darker surroundings without an exposure long enough to spoil the detail in the moving water.

Courage.

No star is ever lost, whose light
We once have seen;
Only obscured sometimes by clouds
That drift between
Us and its radiance which shines
Calm and serene.

No hope of ours can ever die,
Though buried deep
By doubt or fear or unbelief—
It does but sleep!
Awaken it! Have faith it will
Its promise keep!

With courage, keep your goal in sight,
And toward it, still
Keep climbing upward, ever up.
Though steep the hill,
There is no height we may not reach,
If we but will!

—Ida May Thomas, in Success.

Wifey—"Could I have a little money for summer clothes?"

Hubby—"Sure! Fine! You usually ask for a lot."

In a Boarding House.

Over the faded paper on the wall
Gigantic cabbage roses climb and crawl
In patterns weird and startling of design—
How many eyes have loathed it—as do mine!

The room is full of shadows, secrets stare
And whisper in the corners, everywhere;
Of former transients who once came and went
These listening walls are subtly eloquent!

The weary chairs all sag—so tired they
Of serving stranger folk from day to day
The bed groans languidly—its ancient springs
Have had so much to bear—poor, patient things!

This shabby, wooden desk—so stained with ink,
What stories it might tell, I often think,
Of us discouraged ones, who yet must write
Gay letters to send home, night after night!

—Marie X. Caruthers.

Jerusalem's Water Supply.

The Pools of Solomon, named for a locality rather than for the famous king, were built by man engineers to provide a water supply for Jerusalem. The three pools, which are eight miles from the city, are fed by large springs and have a total capacity of forty million gallons. The Romans built so well that after the many centuries of disuse the pools, the springs and the aqueducts had only to be cleaned and the leaks repaired to give Jerusalem again an excellent water supply.

Their Majesties, King George and Queen Mary, are watching the procession of the clergy at the ceremonies in connection with the recent opening of the new Liverpool Cathedral. With them is Mr. Arthur Henderson, home secretary in the Labor government.

A Poem You Ought to Know.

Good Night and Good Morning.

Richard Monckton Milnes, first Baron Houghton, and father of the Marquess of Crewe, the present British Ambassador in Paris, was born in 1809, and during his long life knew everybody worth knowing. He was a man of culture and great literary gifts.

A fair little girl sat under a tree,
Sewing as long as her eyes could see;
Then smoothed her work, and folded it right,
And said: "Dear work, good night! good night!"

Such a number of rooks came over her head,
Crying, "Caw! caw!" on their way to bed;
She said as she watched their curious flight:
"Little black things, good night! good night!"

The horses neighed, and the oxen lowed;
The sheep's "bleat! bleat!" came over the road;
All seeming to say, with a quiet delight:
"Good little girl, good night! good night!"

She did not say to the sun "Good night!"
Though she saw him there like a ball of light;
For she knew he had God's own time to keep
All over the world and never could sleep.

The tall pink foxglove bowed his head,
The violets curtsied and went to bed;
And good little Lucy tied up her hair,
And said, on her knees, her favorite prayer.

And while on her pillow she softly lay,
She knew nothing more till again it was day;
And all things said to the beautiful sun,
"Good morning, good morning! our work is begun."

The Borrower.

Mrs. Isaac Tootle is always borrowing something. So far she owes her neighbor, Mrs. Latch, six cups of sugar, a quarter of a pound of butter, three spools of thread, a can opener, eleven hairpins, a crochet needle, a sack of salt, a bottle of vinegar, a box of camphor balls, a package of tea, a box of matches, and a soup tureen. The only thing she hasn't borrowed from the Latches is the piano, and that's because she doesn't play.

Mr. Latch wants to buy an automobile, but his wife won't let him. "Mrs. Tootle can get along without an automobile," is the way Mrs. Latch puts it.

Rivalry.

"Rivales" was the Latin word for those who dwelt on the banks of a stream and quarreled over the use of the water and the occupation of the shore.

To-day "rivals" are those who, living on the margin of the river of live, as it flows by them to the infinite expanse, are contenders for supremacy in war, in business or in love.

Great minds ought to get rid of pettiness, even while they strive for the advantage. A bracing competition never yet did anything but good in the making of a character. Nothing worth the having comes to us easily. It was ordained for our benefit that we should strive and agonize, "endure and be withstood," taste the bitter often and the sweet occasionally.

The last test of a man is his demeanor toward his rivals. Any man is able without effort to be friendly to his friends, genial among the congenial. There is no warrant for a quarrel with our comrades picked and chosen.

But what are we among competitors? Do we keep our tempers and play fair with them? Do we scorn to take a sly advantage? Do we recognize and admire in our opponents the essential traits of goodness that we find and praise in those who are our faithful, tried companions?

Jealousy is a mean and poisonous emotion. The way to redeem it from utter ugliness is to divert its force from the malignity of envy into a tender, gentle, reverent concern for the other person, a willingness to renounce, if that shall be for the other's good, a generous continuity of impulse that can find no room for any consideration of a selfish benefit.

To hear of the successful ought to mean that we rejoice in their success that might have been ours. If we have done all that was in our power and failure was the crown of the effort, at least we tried. And life is one long opportunity to go on trying.

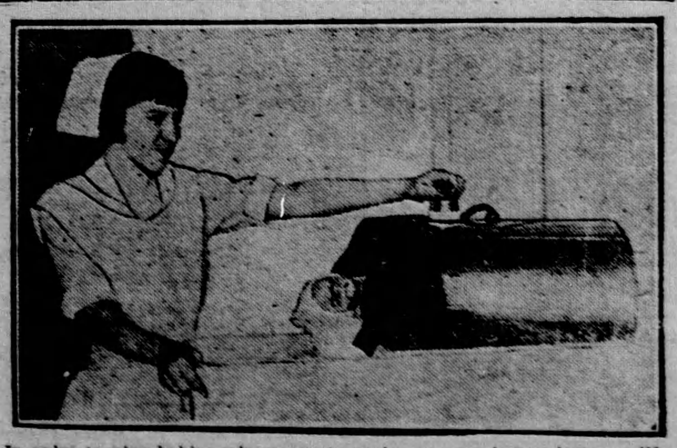
An Editor's Trials.

An editor once kept track of his profits and losses during the year and gave an invoice of his business diary at the end of 12 months of ups and downs, in the following manner:

Been broke 361 times.
Praised the public 89 times.
Told lies 720 times.
Missed prayer meetings 52 times.
Been roasted 431 times.
Roasted others 52 times.
Washed office towel 3 times.
Mistaken for preacher 11 times.
Mistaken for capitalist 0 times.
Got whipped 8 times.
Whipped others 0 times.
Cash on hand at beginning $1.47.
Cash on hand at ending 15 cents.

—Milwaukee, N.D., Globe.

When dry, seaweed is richer than oatmeal or Indian corn in nitrogenous constituents.



In order to give babies who are not overly strong a better lease on life, electric incubators are being installed by many of the large hospitals. The temperature is kept from 85 to 110 degrees and baby thrives under it.

Stories About Well-Known People

Too Eloquent.

The American Ambassador to the Court of St. James's Mr. Frank Billings Kellogg—himself a clever lawyer—relates how he once lost a case through his own eloquence.

His client was a pretty woman, who was being sued by her husband for divorce, and Mr. Kellogg was endeavoring to obtain as much alimony for her as he could.

Suddenly, in the midst of a burst of eloquence, he was interrupted by the lady's husband.

"Your honor," explained the husband, "I have suddenly decided to withdraw my suit, and, if my wife is willing, I would like to have her come back to me!"

When he was asked for his reason he explained:

"Mr. Kellogg has presented her in such an attractive light that I've fallen in love with her all over again!"

Edison v. Ford.

Are we really getting back to "Methuselah?" The United States boasts two men who doggedly refuse to grow old. One is Mr. Ford and the other is Mr. Edison, who recently celebrated his seventy-seventh birthday.

These two geniuses are great friends, and a little while ago they went for a holiday together and provided the guests of their hotel with as amusing a spectacle as any could hope to see.

"See here—I'll bet you can't kick it off!" exclaimed Mr. Ford, placing a cigar on the mantelpiece.

"I'll go you," returned Mr. Edison, and kicked the cigar off three times running—or, rather, three times kicking.

Mr. Ford, the challenger, could only accomplish the feat once, and Edison was victorious. But Ford got back at him. They started jumping upstairs, and whereas the inventor took three jumps to clear ten steps, the motor-king accomplished them in two.

Honors were easy, and they had a drink. (A very mild one, of course!)

Girl of Twenty is Methodist Preacher.

A preacher of only twenty years of age is unusual enough, but when the preacher is a girl the fact is remarkable. Miss Emily Bishop, daughter of a Chatham (England), joiner, achieved this distinction recently when she was ordained a lay preacher in the local Primitive Methodist Church.

"I was brought up from childhood in the service of the church," Miss Bishop says. "I have learned to love it as I love my own home. While I was taking a class in the Sunday school one day, our minister asked me to prepare myself for the examination. I gradually arrived at the conviction that I was called to preach the Gospel to others."

The Holding Power of Nails.

Driving a nail into a piece of wood may seem to many a simple process, and one that would hardly be of much interest to a laboratory. A nail is used, however, for a given purpose—it is intended to hold and stay where it is put. This feature of nail driving is of very great interest, as practically all wood construction is dependent upon nails.

The holding power of nails has been the subject of a great deal of investigation by the Forest Products Laboratories of the Department of the Interior. There are many kinds of wood being used at present for building and other wood-work, and the list is constantly being added to. There are also many kinds of nails, together with varied lengths and thickness in each.

It is common knowledge that the cut nail has greater holding power than the wire nail, but it is not so easily driven, while the wire nail when cement coated, barbed, etc., has its holding power considerably increased. Again, where large quantities of nails are used, as in the packing cases industry, a difference of one-half inch in length of nails required to secure the necessary strength in the case may mean a considerable saving, on account of the larger number of nails to the pound.

The proper nails to use with the different species of wood, and the required represents, as will be seen, a problem with which all users of nails are confronted, and it is one in which the Forest Products Laboratories are endeavoring to solve. Some six hundred tests have been made, with specially designed equipment, and the work will be continued until all Canadian commercial woods have been covered.

Bank Bills Paper Reclaimed.

What becomes of all the defaced and damaged paper money is a question that has often been asked of bankers. Heretofore the answer has invariably been, that it is burned. Many interesting stories associated with the burning ceremony have gone the rounds of the press., among them being one in which an excessive draft in the furnace littered St. James Street, in Montreal, with partially burned bills. Ottawa's fire department was once called out to answer an alarm of fire when damaged paper money was being destroyed in the furnaces of the Finance Department in the East Block. Later the melting furnaces at the Mint were used for this purpose.

The destruction by burning of condemned paper money seems likely to become an absolete practice. The Forest Products Laboratories, of the Department of the Interior, have been carrying on a series of experiments to develop the best method of recovering good paper stock from the condemned paper currency withdrawn from circulation by the Department of Finance and the various banks, and to ascertain if such a method is commercially feasible. Refining of the stock produced under normal cooking conditions was carried out and, by the use of a special washing equipment, it was found possible to recover an absolutely clean pulp.

The paper used for the printing of bank notes is made from pure linen cuttings, and is one of the most expensive papers manufactured. It will readily be seen that if the Forest Products Laboratories are able successfully to reclaim the paper from condemned currency it will be of considerable commercial importance.

The Real Test.

"I want to show you, ladies and gentlemen, the famous flexible ivorine comb, an absolutely unbreakable comb, ladies and gentlemen, as will stand anything. You can bend it—so, or twist it—so, or you can——"

"Can you comb your hair with it?" interrupted a practical member of the audience.

Canada's fire losses in 1923 totalled $34,619,000. Think of it!

Carillonneur Plays for 100,000 People

The Chevalier Josef, curiously abbreviated to "Jeff," Denyn, the noted Flemish carillonneur, can claim, in the words of a writer in The London Morning Post, "that he has endowed an old instrument with a new soul, that he has not only given his countrymen a new zest to their traditional love for the carillion, but has spread a knowledge of its beauties and qualities in countries where these were previously unknown.

"He talks with quiet pride of his carillon at Malines, where for his Monday evening concerts his audiences number from 80,000 to 100,000 persons, special trains being run from Antwerp and Brussels on purpose for them. (These are held, by the way, during the months of May, June and August; they are discontinued in July during the annual fair). This creator of a new art of bell-playing has founded a bell school, at present the only one in existence. M. Naas, his favorite pupil and assistant at Malines, relates how, in the early days, he and the one other student were allowed to practice for a quarter of an hour each on Saturday mornings when the noise of the weekly market rendered the carillon less obstrusive. Now students play on the bells during the whole of Saturday morning. But two carillon keyboards, operating on metal plates instead of bells, allow them to attain proficiency before venturing on the carillon itself.

"It is an illuminating experience for those whose knowledge of bells comes from change ringing to see M. Denyn sit down to the carillon keyboard and improvise with almost as little effort as if he were playing the organ. In other days a carillonneur prepared for his task as if he were getting ready for a game of football. He put on a special suit, and covered his hands with thick leather, or rubber, mittens. With the modern improvements in the carillon all this is unnecessary, and the only preparation Mr. Denyn may make is to put a thin felt band round his little fingers. Anything more would spoil the delicacy of touch on which the art of carillon playing depends, and even these he often discards.

"M. Denyn, virtuoso though he be, is never the slave of his own virtuosity. Arpeggios and scale passages flow from under his hands and feet with wonderful brilliance; every gradation of tone is at his command; with his tremolando, by which the carillonneur produces his sustaining effects, he achieves a hitherto unknown subtlety. Yet he always respects the character of the instrument. The peculiar charm of his playing is the product of a profoundly musical nature, and is in its essence unanalyzable. But his limpid style has achieved its present perfection through his unfailing recognition that bells have the defects of their qualities that, for instance, owing to the prominence of the minor third in their harmonic series thick chords are to be avoided, and that for the same reason minor are preferable to major harmonies."

Just Habit, of Course.

"What's the poet grumbling about now?"

"Thinks he ought to be able to run his car on a poetic license."