POETRY IN A POETICAL LIGHT.

Poets and photographers have one thing in common, and that is, they gain their inspiration from, and spend some of their best efforts in, the admiration of nature. The sea, whose restless bosom, now placid and now tossed to fury, is a never-ending source of delight to both.

"The lowing herd that winds slowly o'er the lea;" "The wintry flood, in which the moon sees her wrinkled face reflected bright;" "The stag at eve, that drinks his fill;" "The tranquil convent's hushed repose and the splendours of a throne;" "These form subjects for pen and camera. A poet is as big a sun worshiper as a photographer, as many an "ode to the sun" can testify. There may be many poets who have outdone their cameras in the composition of "phantasmagoria, clear springs, and shady groves," but I have not found a poem in praise of a sun-catcher. I have therefore had the temerity to supply that want. A man was once asked the meaning of a placardist, and his definition was—"playwright. Of course, playwright is a horrid crime if, according to the Spartan theory, it is found out. It is, however, considered commendable to appropriate a man's ideas, though you must not appropriate his words. A nice distinction! This doctrine, not being on the Index Expurgatorius, I number myself among those who do such things. On a former occasion I drew inspiration from the great Bird, born and buried at Stratford, and (having) on this occasion done the same.

The world's a field.
And all the men and women are photographers.
They have their cameras and their tripods.
And an amateur in his time has many fits.
Which are in seven stages. At first the—
Trembling and shaking in an infant's hands.
Then the—, with its daylight film.
Carried by schoolboy, dallying on his way.
To take some snapshots as he goes to school.
And then the— in a wigged by a lover.
To show his portrait a wallops' picture.
Of his mistress without an eye-brow. Then the—
Seeking to rival one of wider fame.
Excellent in workmanship, can be taken to the field of battle
And successful pictures made, even in the cannon's mouth.
And then the— in nice brown ease.
With good velvet lined; full of cut films.
And great contrivances. The sixth stage shifts
Into the—, handle on top and finder on the side.
The lens well mounted and angle wide enough.
To take the world. And the joyful own.
Turning again towards the view, snaps.
And rejoices in his work.
Last camera of all.
That ends this wondrous catalogue.
Is the—, with plates of,
Plus Bauch and Lomb, plus rigid front, plus Zeiss, plus everything.

—A. C. B.

Photographic Optics in South London.—"Clicker," in the photographic columns of the "South London Observer," publishes the following remarkable piece of information to a correspondent:—"Meineckus is not the name of a lens. It is a term applied to a "plano-convex" lens, and without such a photographic word will fall to the bottom. Rays of light passing through an ordinary lens continue their oblique path. Consequently, as the corner of the plate is farther from the centre of the lens than the middle of the plate, the waves will come out of focus. A meineckus lens, by correcting the rays of light, passes them through parallel to each other.

New Apparatus, &c.

The Planiscope Lenses. Sold by J. J. Griffin and Sons, Ltd., 20, Sardinia Street, Lincoln's Inn Fields, W.C.

In drawing our attention to their new series of Planiscope lenses Messrs. Griffin furnish the following details:—"These lenses are now made of superior glass, and consist of two optically-finished combinations. They are corrected for achromatism and are each of tested focus. We would particularly point out that the Planiscope lenses are not merely magnifiers, nor are they spectacle glasses. They may be used with confidence with any of the most expensive lenses on the market.

"We would also point out that we have improved the mounts by which considerably more latitude is given in the size of the field to be used without any danger of the metal brassing by the strain. The lenses are made in four kinds: wide-angle, for increasing the range of the lens; tele-photo, for magnifying the image; copying, for taking pictures, flowers, objects of art, etc.; portrait, for making large heads in portrait and increasing softness." Fuller particulars are in a circular obtainable from Messrs. Griffin.

The Kodak Developing Machine. Manufactured and sold by Kodak, Limited, 43, Clerkenwell Road, E.C.

"Daylight development" and the "abolition of the dark room" were once common subjects of discussion in these pages, and many are the devices we have examined whose object was to enable the photographer himself to attack the latent image from the pleasant envelopment of the whole of the spectrum rays instead of, as Robert Ball might say, in the miserable fraction of one-sixth or seventh. But the darkroom still exists, an apparently permanent photographic institution. The ingenious and simple little machine before us should satisfy two aspirations common among the very large class of amateur film workers for whom the manufacturers are now catering; it is a film developing device per se and may be so wholly regarded and used by those who do not object to the darkroom; or, on the other hand, it enables the latter to be dispensed with. It is in the former aspect that the machine appeals to us, who, after twenty years' experience of darkrooms, do not at all object to them, and do not include amongst our photographic impediments a simple film-developing machine. Confining our references, however, to the daylight uses of the instrument, few words of ours are needed to describe its functions, which are entirely obvious. Once you pressed the button and allowed somebody else to do the rest for you, with this machine you can do the rest—or part of it—yourself. You wind your exposed film through your developing solution, fix, and wash all in the one closed receptacle. The following illustrations and condensed description show how the instrument is manipulated up to the point when the developer is poured into the machine and the cover is replaced upon it.

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The celluloid Apron E F, Fig. 1, should be rolled back and forth several times between Arbor's A and B (that you may understand its workings) bearing in mind when you are turning the cranks that A is always to be turned to the right. Before development the Apron (F F) is all rolled on to Arbor A and will be entirely in compartment D. The spool of exposed
I am then placed in the carrier at opposite end of machine, and the end of black paper is fastened under the wire guard on Arbor B, and the crank turned to the right until the word “Stop” appears. We now take the apron to Arbor B and pour developer into compartment E, put on cover of machine, and continue turning slowly to the right until development is complete. A moment’s study of the machine and cut will show that as the apron is rolled on to Arbor B the black paper winds with it, and that the film lies next to the black paper, face up (see G), while the corrugated rubber bands at each edge of apron allow free access of the developer to the face of film and leave a sufficient space between the film and the next layer of the apron to allow the developer to flow freely and openly.

To use: Attach one end of celluloid apron to Arbor A by means of the two hooks, slipping them over the legs on arbor. (Fig. 2.)

II. Turn to the left on crank attached to Arbor A and wind entire apron into compartment D, maintaining a slight tension on apron in so doing, by resting one hand upon it. (Fig. 3.)

III. Throw back spool carrier by lifting it up from underneath.
IV. Adjust the bearing to take the cartridge which you intend to develop. There are four notches in the arm which supports the spool carrier. The first (giving shortest length) is for Pocket Kodak and No. O Folding Pocket Kodak, the second for No. 1 Folding Pocket Kodak and No. 1 Panoram Kodak, the third for No. 1 or No. 2 Brownie, and the fourth for No. 1A Folding Pocket Kodak. Slide the carrier along until the lug engages the proper notch. (Fig. 4.)
V. Place spool in carrier so that the black paper will feed from top as shown in Fig. 5, and then push carrier back into place in machine so that it occupies position shown in Fig. 1.
VI. Prepare developer and fixing solutions.

VII. Break the gummed strip that holds down the end of black paper, thread the paper under wire guard on Arbor B (Fig. 6), and turn slowly to right until word “Stop” appears on black paper.

As a guidance in practical work the Kodak Company publish the following development table:

**Snap-shots**
- Temperature 60 to 65 deg. Fahr., 5 min.; 70 deg. Fahr., 4 min.; 85 deg. Fahr., 3 min.
- Time Exposures—Temperature 60 to 65 deg. Fahr., 5 min.; 70 deg. Fahr., 3 min.; 85 deg. Fahr., 2 min.

(Use developer at 60 to 65 deg., if possible.)
(Never use developer at 70 deg.)

When there are both snapshots and time exposures on the same roll, develop for the snapshots, but in such cases be careful in making your time exposures not to over-expose them.

Used with care and thought, this clever device has the capability of rendering itself distinctly serviceable to the user of roll films.


The distinctive features of this new claimant for photographic favour are that it is coated on an extra stout support; tones to a variety of colours, and gives a “platinum black” deposit by the use of a combined platinum toning and fixing bath, supplied by Mears. Zimmermann for that purpose. Three specimen proofs of excellent quality, of differently coloured deposits, are before us; and we have ourselves made practical trial of the paper, and succeeded in obtaining rich black images by the aid of the special bath referred to. Physically the behaviour of the surface is all that could be desired; the paper appears exceedingly simple to work, and the command over the colour (or tone) of the image seems to be wide and certain. We append the official directions for use, and are of