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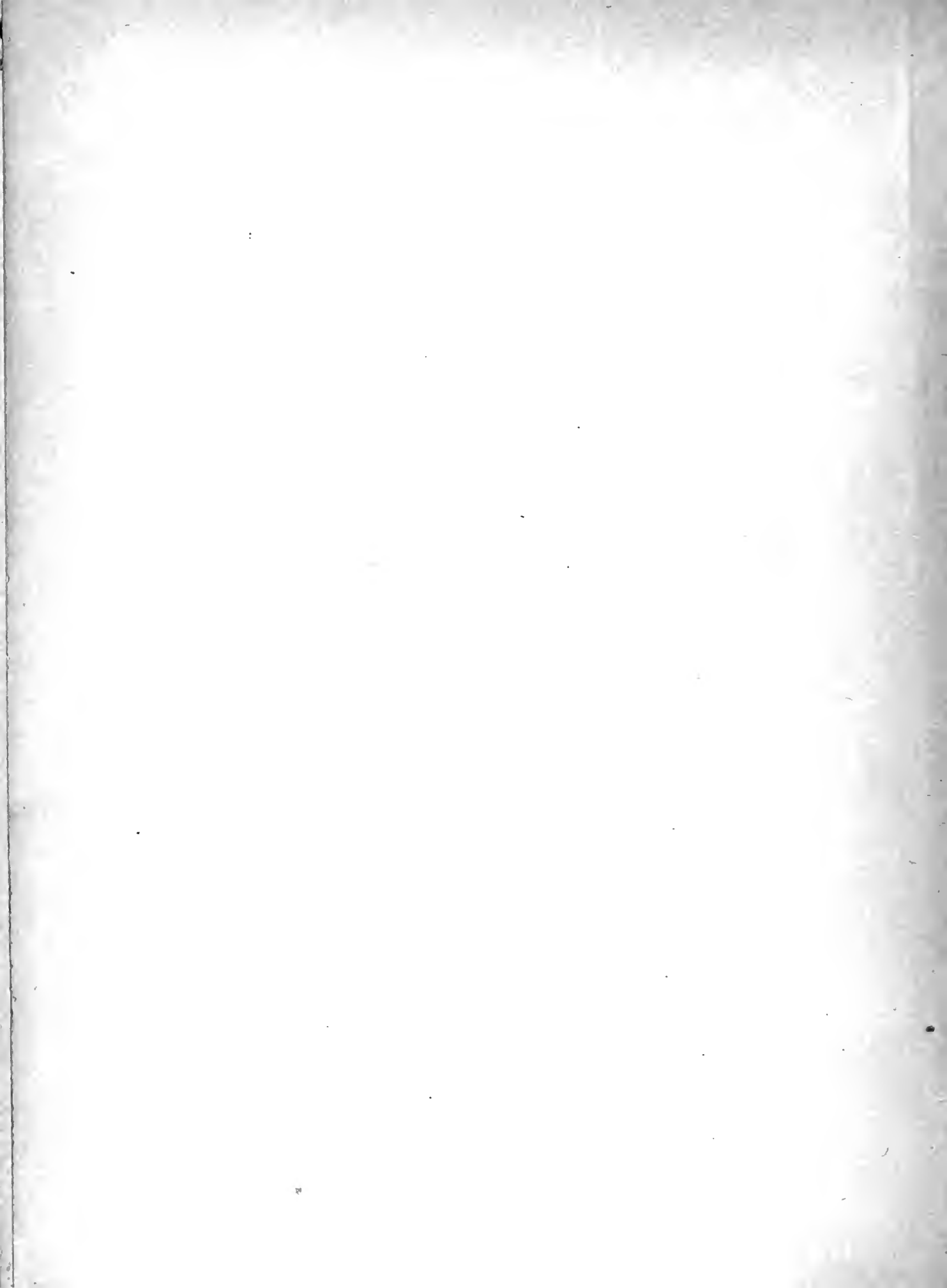
PHOTOGRAMS OF THE YEAR



THE ANNUAL REVIEW
OF THE
WORLD'S PICTORIAL .
PHOTOGRAPHIC WORK

Edited by
F. J. MORTIMER, F.R.P.S.

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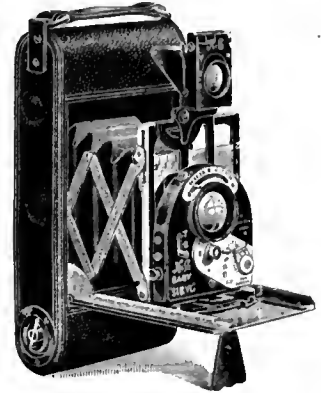


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Prime Minister

By WALTON ADAMS
(Reading)

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PHOTOGRAMS OF THE YEAR 1915



Fine Arts
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THE ANNUAL REVIEW OF THE WORLD'S
PICTORIAL PHOTOGRAPHIC WORK

EDITED BY

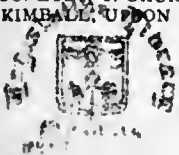
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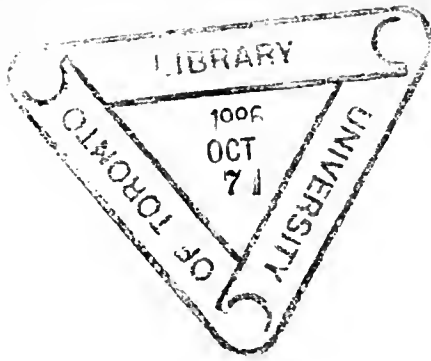
*Editor of "The Amateur Photographer and Photographic News,"
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*Author of "Marine Photography," "Magnesium Light Photography,"
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AT the time when the last volume of "Photograms of the Year" was issued it was difficult to suggest the course that any one of the arts of peace would take in the future. The first shock of warfare, by its stern reality, tended to stifle imagination in these matters. Yet the dominant characteristics of the British people have been reflected in the tributary of activity that photography represents, and that the habit of picture-making, so strongly fostered by the camera, would survive, we were convinced. The present volume of "Photograms of the Year" demonstrates the correctness of this assumption and indicates the position at the end of the year 1915. The war has indeed proved photography's right to be considered a national pastime apart from its claims as an art, as a science, and a profession. Where other forms of art have languished, and sports and hobbies of all kinds have met with the frown of disapproval, the only bar to the full employment of the camera by those who have been able, has been the official one—exercised vicariously.

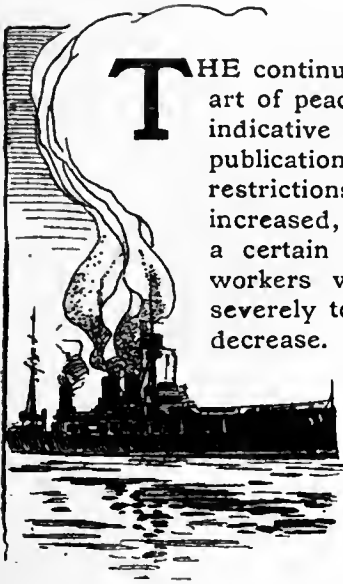
There has been no falling off therefore in the quantity of pictures submitted to us for inclusion in this Annual, and the quality has been as high as ever. Exigencies of space alone have prevented the inclusion of more examples from the great number submitted from all parts of the world. We have therefore to express regret to those workers whose pictures have been omitted, but our thanks to them are just as sincere as to the authors of the pictures we have been able to reproduce.

*Indices to pictures and authors, etc., will be found on pages 9-17,
at end of the volume.*

Pictures intended for "Photograms of the Year," 1916, should be submitted not later than August 31st. Address: The Editor, "Photograms of the Year," 52, Long Acre, London, W.C.

THE YEAR'S WORK

By THE EDITOR



THE continued progress of photographic pictorialism, essentially an art of peace, during the course of the greatest war in history is indicative of the real position of the camera to-day. Since the publication of the last volume of "Photograms of the Year" restrictions on the production of photographs in this country have increased, but this only appears to have had the effect of limiting a certain class of outdoor work. The output of those pictorial workers who have had no particular need or inclination to depict severely topical incidents has, on the contrary, shown little or no decrease. It has also had the effect of directing more attention to those individual methods of expression that are assisting in firmly establishing photography in the Temple of the Arts.

In spite, therefore, of limitations, cameras generally appear to have been as busy during 1915 as in any previous year. The exhibitions have shown a remarkable harvest of good things, and there has been the added stimulus that we were spared the usual influx of German and Austrian work that has always found so ready a circle of admirers among a certain section of the community—a section that rarely finds merit in the productions of its own countrymen. The fact that the exhibition of the London Salon of Photography for 1915 has been acclaimed to be the best of its kind ever held in this country must have come as a surprise to not a few.

An increased knowledge and observation of pictorial photographs from all parts of the world convinces us that the psychology of nations is reflected in their camera work as in all other forms of art. This is, of course, a matter for congratulation so far as we are concerned, and it leaves no doubt that British art, particularly the art of the camera, has a personality of its own that must be recognised in the same manner as that of other countries. One has only to read appreciations of British work by artists of other lands to realise that it possesses outstanding features of merit and originality that place it on a pedestal apart.

We expressed the hope in the last volume of "Photograms" that this year's Annual would contain many pictures dealing with warlike subjects. This presupposed a speedy termination of hostilities. In both matters, unfortunately, we have

been disappointed, and the mass of pictures presented for our inspection this year have been singularly lacking in these efforts.

The censorship of the press and the press photographer has of course had its effect on the output of the camera so far as it has dealt with war subjects, but at the same time there has been a considerable amount of good work done at the front and in the navy. Many fine subjects have been published in the illustrated papers which have had all the quality of pictorial compositions. That the taking of these pictures have not been prejudicial to the fighting qualities of the photographers is evident, if we may instance the example of the pictures of the Dardanelles operations connected with the beaching of the *River Clyde* at Seddul Bahr and the subsequent fighting taken by Midshipman Drewry, who was awarded the V.C. for his remarkable gallantry and heroism in the same action.

Khaki, however, appears to have made very little impression as yet on the leading pictorialists' output. While the war is giving rise to a multitude of record photographs of one sort or another, many of which are published in the daily and weekly papers, more ambitious pictorial efforts to rise to the occasion have yet to appear. At the exhibitions, so far as topical events are concerned, photographers have contented themselves with bringing out their memories of Rheims and other cities of Northern France, of Belgium, Alsace, and the Tyrol, etc. We are therefore forced to the conclusion that we will have to wait until the war is over before its true effect as an inspiration for picture making occurs. On consideration the reason for this is not so difficult to find as might be expected. All great art, or, rather, all subjects that have been dealt with convincingly by great artists, apart from records, have needed the softening influence of time to allow them to be seen in their true perspective, although it might be argued that with so literal a medium as photography there is no time like the present. Perhaps, however, negatives are even now being made of historic incidents that may bear fruit in the future as exhibition prints, depicting subjects at present barred by the censor.

In a retrospective notice of the year's work the great amount of good pictures sent in by workers in neutral countries, where no restrictions of any kind exist, call for careful attention.

At the two big London shows held in the autumn the proportion of foreign work exhibited was in each case about a quarter of the whole. In the case of the pictorial section of the Royal this proportion might appear somewhat remarkable when one remembers, while the London Salon in former years has been an international show, foreign work has been largely out of the running at the R.P.S. On further analysis, however, the reason will be found in the fact that, save for one exhibitor (from Holland), the whole of the foreign work at the Royal last year was from the United States, whereas at the Salon, in addition to the American contingent, pictures came from our allies, France and Italy, and from neutral Holland, Denmark, Norway, Sweden, and Spain. Again, on the walls at Suffolk Street there was nothing whatever from the British Colonies, but at the Pall Mall galleries Australian and Canadian workers contributed, and Egypt was also represented.

Apart from the exhibitions of the Salon and the R.P.S., to which further reference is made elsewhere, the provincial exhibitions in England have not been

so plentiful as in the past. This has been due more to absence of active members of the executive, engaged in many cases on war work, than to the lack of pictorial matter from outside sources. House exhibitions and exhibitions of members' work only have therefore been a feature of the year in different parts of the country. In London, at the house of the Royal Photographic Society (35, Russell Square, W.C.), the Camera Club (17, John Street, Adelphi, W.C.), and at the Amateur Photographer's Little Gallery (52, Long Acre, W.C.), a considerable number of interesting shows have been held.

At the first named there were an exhibition by the East Anglian School of Landscape Photography, photographs by the Members of the Affiliated Societies, a One-Man Show by Fred Judge, of Hastings, pictorial work by Members of the Scottish Federation, and a One-Man Show by H. Essenhigh Corke, of Sevenoaks.

At the Camera Club there have been exhibitions of Members' Work, One-Man Shows by Marcus Adams, of Reading, Walter Bayes, of London, Dan Dunlop, of Motherwell, Furley Lewis, of London, and pictures by the Postal Camera Club and the Dutch Society for Pictorial Photography.

At the A. P. Little Gallery there were held the Irish Salon, the Welsh Salon, One-man Shows by H. Berssenbrugge (Holland) and Richard Polak (Holland), the Annual Colonial Exhibition, including pictures from Canada, Australia, New Zealand, South, Africa, Egypt, India, West Indies, etc., an exhibition of Japanese pictorial work, and an exhibition of Scandinavian pictorial work.

Many of the collections of pictures shown at the A. P. Little Gallery have been circulated in the provinces on the invitation of various leading photographic societies. Notable examples from all these exhibitions will be found reproduced in the following pages, and are referred to in Mr. Tilney's survey of the pictures of the year. (Pages 8 to 15.)

The East Anglian School of Landscape referred to above might well have been excused if it had failed to put forward any new work this year, in view of the restrictions in the counties it represents. Yet the exhibits showed all the attributes of the ideals of Chrome and Cotman, and other great landscape artists of East Anglia, which the members of the school have set themselves.

At both the Welsh and Irish Salons, and in the exhibition of Colonial work, held at the A. P. Little Gallery evidence of substantial progress was visible. From communications from the organisers we gather that every effort to keep the interest alive during a trying period is being made. Of pictorial photography in Scotland, John B. Maclachlan (late secretary of the Scottish Photographic Federation) writes: "Photography as a hobby is not dead in Scotland. It is simply pushed on one side for sterner work at the moment. Professionally, photographers as a rule are busy, and soldiers and soldiers' wives and families are being photographed in great numbers. The outcome of exhibition work has been seen in London and in the Scottish Federation Exhibition at the R.P.S., and that is practically all that can be said. The war shadow overhangs all. There is not a family unrepresented in the front lines of the defence of Empire. There are, however, many negatives of great promise in abeyance, and once we have finished this job, Scotland will rise to even greater heights—photographically—than she has in the past."

Reference to the activities of the professional photographers in the foregoing paragraph may also be taken to apply to the professional in England. Portraiture of the soldier off to the front or on leave has kept the studios busy. This influx of portrait work, both for clients and for the illustrated press, has helped to still further swell the ranks of the profession from amateur photographers. Among the successful workers on these lines may be instanced Bertram Park (late secretary of the Salon), Malcolm Arbuthnot, Hugh Cecil, and Walter Benington, all of whom are helping to uplift the status of professional production.

Another organisation that has helped to keep alive interest in the camera has been the School of London Landscape, of which A. H. Blake was the founder. This was briefly referred to last year, and since then it has made good progress. Successful outings have been held during the year, the membership has increased, and there is every indication that when the present restrictions on outdoor photography have been removed the work will go forward by leaps and bounds.

Perhaps the most notable and original feature of the photographic year in England, and one that has a direct bearing on the war, was the founding of the Snapshots from Home League by the Y.M.C.A.

This fine organisation has already done a vast amount of good work towards the amelioration of the necessarily hard lot of the fighting man, particularly when he has been recruited from the ranks of the civilian class, as so many have been in this war. The scheme, therefore, for the supply of photographs to the hundreds of thousands of fighting men in the fighting line and in the camps, of their wives and relatives, has been thought worthy of unstinted support by the entire photographic community. In particular the amateur photographers of the country, who have not enlisted, have been called upon to use their cameras and skill in the production of these Snapshots from Home, and the response has been on the whole very satisfactory. Thousands of families have been photographed and the prints dispatched to the men who have asked for them, and a live interest in the camera has been sustained. Readers of "Photograms of the Year" who wish to assist in the good work—which only means the taking of a few portrait negatives at addresses supplied—should write to the Central Y.M.C.A., Tottenham Court Road, London, W.C.

Of photography abroad, the work from America, Holland, Scandinavia, and Japan has been of a remarkably high level. In the States one of the men who appears to have kept his energy unimpaired, and his enthusiasm constantly up to high-water mark, is W. H. Porterfield of Buffalo. He contributes the article on American photography to the present volume, and is doing much to help along the cause of pictorial photography in his country. He has been largely responsible for the organising of the Photographic Salon of Pittsburg (for the spring of 1916). In Scandinavia Dr. H. B. Goodwin is the moving spirit and has done much to bring into line all the pictorial workers of Sweden, Norway, and Denmark. An article from his pen appears in this volume. He was also responsible for the collection of the exhibition of Scandinavian work at the "A. P." Little Gallery. H. Yahagi, of Tokyo, who got together the Japanese collection for the same Gallery is also doing notable work in his own country in the interests of pictorial photography. His remarks on its progress make extremely interesting and enlightening reading. F. L. Verster, Secretary of the Nederlandsche Club voor

Fotokunst, who contributes the article on Dutch pictorial photography, was also responsible for getting together the collection of Dutch work at the Camera Club.

From France, Russia, and Italy, unfortunately, not a great amount of work has been forthcoming. We may consider ourselves fortunate, however, in receiving a notable selection of new work from M. Robert Demachy, of Paris, for the Salon. One of these prints, an oil-transfer, is reproduced. There is practically nothing to say regarding pictorial photography in France at the present time. Photographic societies appear to be doing very little. All the young members of the societies are at the front. Professional photographers, like their brethren in this country, are doing well. Almost every woman in France is wearing a medallion suspended from the neck and enclosing a portrait of her soldier husband or brother or betrothed, as the case may be. Recently an appeal has been issued to everyone possessing a camera, in order that a photographic record of this many-sided war may be preserved. As a result, hundreds of pictures are being taken of incidents of the war, and of the ruins of Arras, of Soissons, of Rheims, and the injuries done in Paris and elsewhere by bombs from enemy aircraft. These have been collected chiefly through the agency of the Société Française de Photographie, and are the contributions of ordinary amateur photographers to what is described officially by the Minister of Public Instruction as "la documentation photographique, l'illustration vivante" of the war. The French Government is also undertaking the production of official cinematograph pictures of the fighting at the front, and the moving picture experts have been mobilised into a corps. They are uniformed and equipped and put under officers from the General Staff. We wonder when the British authorities will follow these examples of thought for the future, and do something similar?

Of other phases of photographic work in connection with the war, apart from the pictorial side with which we are primarily concerned in "Photograms of the Year," much could be written. Telephotography, survey work from aircraft, X-ray work, and the many other applications of the principles of photography have played a notable part, and will no doubt continue to do so and demonstrate the value of technical knowledge. Here again many leading amateurs have come forward, and are applying their expert knowledge to the great work on hand.

It has become more and more evident that to succeed in any branch of photographic work a thorough grounding in the technical side is an absolute necessity. It is perhaps because this technical side of photography is regarded in some instances as being more or less mechanical, that it is so frequently neglected. This very often happens in the case of those who profess to have an art training or an art knowledge, and who are content to allow their claims as pictorial photographers to rest on a merely superficial outlook. Yet if a careful survey be made of the workers who have consistently retained a position in the front rank of pictorial photographers, and who have produced work that is not only appreciated at the time of its production, but for years afterwards, it will be found that they acquired a complete and thorough knowledge of the technical side of photography long before attempting flights into the regions of pictorial art with the camera. This should be taken to heart by all interested in the present position.

Then as to the future. We all delight to talk of what will happen after the war, as though, by such a manœuvre, the anguished months which lie between us

and that consummation could slip away the more quickly. The position of photography after the war, however, is a question of practical politics now from more than one point of view. How will the pursuit of photography be affected in view of the compulsion on every side towards retrenchment and economy? Will the world and his wife be able to afford the setting up of a camera? No doubt photography will be affected both for better and for worse. Ten years ago it was commonly said that the motor-car had killed photography, meaning only that it had killed photography among the people who could afford motor-cars. Perhaps now, when the motor-car scale of living will be unattainable to many, a considerable proportion of them will return to more pedestrian interests and pleasures, such as those of the camera, finding these befitting not only their more limited purses, but also the humble and the contrite heart which, Kipling says, should possess us when, far-called, the navies melt away.

OBSERVATIONS ON SOME PICTURES OF THE YEAR

By F. C. TILNEY



THE photographic year presents an anomaly. Here we are in the thick of the most stupendous war that ever was in the world's history: one would suppose that all the domestic and commercial upheaval which it has occasioned would stop, for the time being, all such secondary interests in life as pictorial photography, a pastime or hobby when all is said. Instead of this we find that the year 1915 produced one of the best shows—perhaps actually the best show for its size—that ever was offered to the public. Further, we are told that, whereas in the years of peace and prosperity the London Salon has fared no better as a commercial success than all the other and former ventures of a similar character, it not only paid its way in 1915, but made a considerable sum of profit for the benefit of the British Red Cross Society. These facts were a pleasant surprise for everybody; but although they put a good few prophets to the blush, it does not follow that those false prophets were illogical in their inferences. A universal slump in pictorial photography would have caused no surprise whatever; but an unusually rich harvest staggered everybody.

We overlooked the fact that fine, mature work is not turned out by the raw amateur, by the youthful person without experience in art and life, and ways and means. An occasional happy fluke does sometimes make an early reputation, but without the sustenance that comes of inherent ability such a reputation inevitably withers. The great mass of people practising with hand cameras were,

no doubt, either "at the front," or in other ways prevented from producing pictures owing to the war; but, on the other hand, the great mass of people who in reality produce the things that make photographic shows artistically successful were still here, namely, the ladies, and the men over military age.

Earlier in the year it was no difficulty for a photographer to pick out something and "send it in," even if he had no opportunity for finding fresh subjects. We find Mr. A. H. Blake, for example, offering a view of "Hyde Park Corner" (Plate XIX.), obviously taken before the era of the motor-bus. But since last sending-in day greater stress has been felt in every home, and this, perchance, will keep many a dark-room unused. How will it be in 1916? The prophets do not risk any further prognostication. Let us be happy in the fortunate circumstances that have placed such fine results before our eyes, and hope for the best.

The previous year was remarkable for the sparseness of German and Austrian work, but 1915 was, naturally enough, without any at all. Yet at one time the prints sent from these countries all but dominated our exhibitions. Did we miss them last September? Never a whit! Whatever was imposing in them had already been shared by our own workers, and offered afresh with just the refined aspect it required. The influence of this Teutonic strength is seen at its greatest in American work; but it has permeated to the uttermost parts of the earth—owing, no doubt, to the wide-reaching popularity of reproductions such as are given in "Photograms." J. Williams, of Melbourne, appears to have caught a good deal of the mood, judging from his "Summer Landscape" (Plate XXVIII.), a strong and simple statement of a few facts in an ordinary view, but rendered with the insistence of form and tone which makes an imposing subject out of material that could easily be passed by unnoticed. Much of this imposing mood is due to the strength gained by merely deepening the tones of the subject, and the examples from America here given bear out that generalisation.

W. H. Porterfield's picture of "The Adventurers" (Plate XIII.) is strong and dark enough to portray a moonlight scene—perhaps it is intended so. At any rate, if it were less intense in tone it would lose very much of its mood, which is at present highly romantic. Mr. Porterfield's pictures, never at any time suggesting direct photography, are always thus characterised. He hits the happy mean between a bald and searching literalism and the treatment which so often results in a want of naturalism. He is one of the most successful of the Americans.

Another example of strong tone is seen in H. C. Mann's "Storm-twisted" (Plate XXI.). In spite of the fact that the effect is overdone, one is a little impressed with the vigour of the contrast in this print, which would be nothing without it. But my readers know by now that I am against the principle of a low scale when falsity of tones is entailed in an obvious degree. Art should not give itself away, especially as Nature can supply the dark effect ready made for those who are unable to preserve under treatment the naturalistic aspect of a view.

In such a romantic picture as "The Crescent" (Plate LX.), by W. H. Rabe, where the mood demands the heavy treatment, naturalism is secured by the heavy foliage, which gives occasion, or rather excuse, for the deepening of the tones.

As a set-off to this manner of heaviness it is instructive to look at two pictures light in treatment. They both show open country and an expanse of

peaceful sky, and both are sunny. The first is by S. A. Pitcher, and represents a creek beside a boat-builder's yard, where the only incident that makes an accent is a vessel nearing completion, shored up amongst poles and struts (Plate XXXIII.). A verse of Longfellow's poem, "The Building of the Ship," forms the title:

"Build me straight, O worthy master I
Stanch and strong, a goodly vessel,
That shall laugh at all disaster,
And with wave and whirlwind wrestle."

Nevertheless the subject of the work is not the boat, in spite of the ample title, which is only supported by the fact, already stated, that the boat is the sole incident of tonal strength. All else is light and air and distance. The clouds nobly dominate the scene, the mood of which is inspiriting. Miss Mercer's "Flying the Kite" (Plate XXV.) is in the same strain, suggesting peace and happiness, whilst the physical characteristics are openness, airiness, brightness and breeziness; "Old Shoreham" (Plate LXVII.), by A. E. Marley, shares the same qualities. The output of such things has been on the increase in later years; a good sign both for art and for temperament, for it demands a more mature mind to see, to feel, and to render the joy and brightness of nature than the gloomy and forbidding. The mood of the latter is an obvious one which anybody can feel, whilst the mood of the former, being taken for granted, is usually unnoted by the ingenuous ones who enjoy it only unconsciously.

Having started upon the department of landscape it will be convenient to consider the other examples given in this volume. One of the most arresting was an evening sky taken when the sun had just dropped behind the furthest line of earth. The author of this, D. F. Merrett, gave it a rather incomplete title in the line, "Whose blaze is now subdued to tender gleams" (Plate XLVII.). The foreground is perhaps more solid and black than it need have been; but in regard to the sky one may safely say that it is not often we see such a perfect realisation of the charms of a sunset effect. The middle tones have such exquisite quality and gradation that colour is quite easily read into them. I have often seen such a sky, of a gradated lemon-green, with the little floating clouds of a dazzlingly bright rose colour, and the dark ones of a gentle mauve. The relative tones of these clouds in the print have every charm of naturalism. What a change is this simple, unaffected statement of the beauties of nature from the stodgy, heavy inventions in the way of sunsets which photographers have produced in the past!

Scarcely less good, although more often seen, is Melville Mackay's sunset, which he calls "The Raider" (Plate LXVIII.). The biplane is no added beauty, however; its usefulness lies in creating a dark accent to give atmosphere to the cliffs.

Another rare example of natural effect, well caught and sincerely rendered, comes from India. Gascoigne Lynde's "Morning Mists" (Plate XLVII.) shows a village street bordered by trees, through which the sun darts rigid beams, made material to the eye by the mists. A second misty view shows a scene in Australia by W. F. Baldwin, who calls it "The Tail of the Flock" (Plate LXXI.), where a large flock of sheep are disappearing into a vaporous gloom. This is hardly so convincing as the last, for the scale of tones is too short to give effective rendering to the conditions. Long streaks of sunshine fall across the foreground; but the

steam from the sheep seems to develop into gloomy fog, which it is a little difficult to reconcile with the sunshine.

"Mountain Sheep" (Plate XLI.), by J. B. B. Wellington, presents a signal triumph over a trying problem; that is, to give the effect of distance between two planes, especially when the further one is nothing but a flat tone. Here there is no difficulty in feeling the immense space represented behind the crag where the sheep stand. We are no doubt much helped by the contour of the distant mountain and the peep of sky which gives suggestion to the rest.

There is no help whatever from perspective such as we get in Dan Dunlop's bold view of "The Auld Brig" (Plate XL.). Here the rapid diminution of scale, which is at once the strength and the weakness of photography, would throw back the distant town, even did it not keep its place by other agency. Miss Gertrude Aitchison goes so far as to make a picture—or rather a design—consisting practically of one plane, in her Chinese subject called "The Bride's Chair" (Plate XXI.). In view of the picturesqueness and freshness of the material, she was most happy in finding her subject placed above the point of view and against the sky. A decorative effect was the immediate result. The grouping and the pleasant variation of tone could hardly be better. "Lamb's Rock, Coonoor" (Plate XXXIV.), by E. W. Stoney, offers an example of a gradual recession of planes seen from a dizzy height; and two others, "Deganwy" (Plate XL.), by H. Crawford, and "Autumn, Lugano" (Plate XLIII.), by R. W. Blakeley, both show a favourite device with photographers of throwing back a distance by the introduction of a near branch. This is an effect which is very charming in nature, but difficult to render in art. Painters usually avoid it. Perhaps photographers would also, if they could. The fact is that the eye requires, for the enjoyment of this effect, more than can be contained within the bounds of a picture. A view-finder proves that.

The perfect pictorial method always characterises the work of J. M. Whitehead, whose selections never have the photographic appearance. "The Stilly Night" (Plate LV.) is quite typical of this style. Beautiful as this is, I feel that the title belies the effect, for there is too much detail in the foreground for a night scene. A lighter print should have given the legitimate sunshine effect. There is something curious but distinctly pleasant in the treatment of A. Wilkinson's "Majestic Gums" (Plate VII.). It has the look of a water-colour sketch, and it is free of any associations of that photographic selection to which allusion has been made.

A fine example of feeling introduced into a sharp, bright scene full of detail—the place, indeed, where it might be thought that feeling would be a stranger—is seen in J. H. Anderson's "Amsterdam" (Plate V.). It really has a mood, and the careful and artistic treatment of the print alone has induced it. Streets and houses reveal many attractions to the man with the camera, and it is often astonishing that he is able to make fine pictures out of such unpromising material.

Light and shade are the motive in Charles Job's "A Canal, Bruges" (Plate LXIV.). The original print boasts of much more quality than can be given by means of a half-tone block; but the strength and nobility of the subject is well suggested. H. Berssenbrugge's "Old Houses on the Canal" (Plate XXVI.) has charms of another kind. Sunlight is there also; but the photographer has suppressed its effect in order to give a luscious quality to the varying tones of the houses. Adr. Boer's view, called "From Olden Times" (Plate XXVII.), does not even make claim to

much quality, but relies upon the record of ancient work, which shows the pleasure and pride that went to the builder's task in bygone days.

It is this spirit which animates F. H. Evans when he makes such loving records as his "Porches of Rheims" (Plate XI.). He has not aimed at pictorial effect. But Nichol Elliot thinks of nothing else but effect. His fine study called "The College" (Plate LIX.) is a good lesson in architecture used as pictorial material. Its silvery lightness is charming. Quite a different effect is used in J. N. Doolittle's "Bit of Genoa" (Plate LI.), which relies upon contrast.

Pictorial photography owes a good deal to the globe-trotting propensities of its devotees. Alex. Keighley seems to have an endless store of Oriental subjects, and his "Loading up the Camels" (Plate XXXVIII.) was one of the ornaments of the London Salon. It displays the treatment for which he is famous, and in this respect offers an interesting comparison to the apparently straight print by Donald McLeish, "In the Land of the Pharaohs" (Plate XVII.). This, too, has quality of its own sort. One can but admire the way the light-toned camel and its dark rider are each relieved against the ruin behind them, so full of detail, yet so broad in effect. Here we have the glare of the East as well as the characteristics of its life and its archæological interests. From nearer home, J. Craig Annan brings a powerful view of a "Street in Toledo" (Plate XLVIII.a), where light and shade add force to the ancient buildings. Similarly, in Miss S. Malcolm's view, "In Old Dinant" (Plate LVI.), the scheme of forceful light and shade accentuating the shapes in the buildings forms the design, and in this case without any vestige of hardness or crudeness. More contrast still is seen in Mrs. Ralli's "Silhouette" (Plate LVII.), which speaks of Italian sunshine.

There is a vast difference in the views of our own country. The sun is mild, and often veiled in such a mist as Bertram Cox shows in "The Wharf, Lincoln" (Plate XVIII.). He therefore gets his contrast by the dark mass of the great crane in the foreground, which cuts across the mid-distance with rather a startling effect. Hector Murchison gets his contrast by the local colour of the sign upon the offices of the White Star Line, which he relieves against a beautiful rendering of the pillars of the National Gallery—a passage of great quality in his print "The Ship Undaunted" (Plate IV.). A. H. Blake makes a fine thing of the great arch of "Hyde Park Corner" (Plate XIX.). The architectural mass is very imposing, and the splash of light upon the wet and rutted roadway brings the interest down and completes a first-rate design.

S. Bridgen's "Making for Home" (Plate LXIX.) is an instructive exercise in tone values. Who would have thought that the papers upon the bookstall would have been so low in tone compared with the light beyond? Another street-interior, if one may invent such a term, is C. H. L. Emanuel's "The Market" (Plate LXIV.)—a truly quaint, almost humorous little gem.

Of the pictures dealing with man's activities, the dockyard scene by F. J. Mortimer was without doubt the most important in this year's output. He gives the scene of "The Birth of a Battleship" (Plate XVI.a), which shows the keel and some of the ribs already in position. The distinguishing point in the composition is the huge semicircle made by the half-formed skeleton of the mighty ship. An effect of sunlight supplies broad, deep shadows, which are of course indispensable to the design. Presumably this also is one of those happy finds "out of

stock," for it is hardly likely that even Mr. Mortimer would be permitted to photograph such things in war-time.

One reason for the success of this work of Mr. Mortimer's is that it gives us something that is not an every-day sight; and thus it adds the interest of the curious to that of the pictorial. Many other photographic pictures aim at the same end. In fact, that end has only too often been pursued in the past at the expense of worthiness in the means; but latterly things have improved in this respect.

The Earl of Carnarvon's "Fountain" (Plate I.) is an exercise in the curious, with its bronze horses and its jets of water. The portrait of the dancer Miscio Itow posing as a Japanese warrior of the old régime is another example, and one of startling success, by A. L. Coburn (Plate VIII.a). Ward Muir also was evidently struck with the idea of the curious when he photographed his intensely interesting "Curling at Kandersteg" (Plate XLIV.)—a most delightful exercise in sunshine effect. I wonder whether Mr. Muir had in mind the ice-scenes of Avercamp in the National Gallery. His picture much resembles them in spirit.

There are likewise two children pictures which more or less gain advantage from being out of the ordinary. One is the "Dance of the Spring-time" (Plate LXXI.), by Ernest Williams—an outdoor ballet of young maidens lightly clad in thin robes. The other is a most engaging little subject, beautifully carried out in all respects, called "Baby wants it too" (Plate XXV.), by S. V. Webb; the "it" being the cat's saucer of milk. This is very prettily put together, and though clean and smooth in style, is not without a deal of charming quality.

Naturally enough the department of Figure Subjects offers most opportunities for the curious, and in this class nobody has outdone W. Benington for sheer inconsequence and arbitrary fancy. His posturing lady in nondescript costume does not even answer to the tradition of the character that the title assigns to her, namely, "The Wicked Stepmother" (Plate LVI.a). She is of the modern ballet, and that fact obviates all obligations. Something of the same sort distinguishes Miss F. Vandamm's very fantastic "Elsie" (Plate XXII.) with her curious inverted pot head-dress and pierette ruff. But the luscious, broad and rich tones of this study are very delightful, and particularly the varying focus, which gives a sharp accent here and a melting edge there, exactly where they are wanted. Still in the theatrical strain, Hugh Cecil's "Welsh Girl" (Plate XXXVII.) makes no serious attempt at national costume, except as we should find it in a *revue* or a ballet. Hugo van Wadenoyen, Jun., presents his portrait of "Katrina Blakowska" (Plate XII.) much in the manner of a poster, for which it seems to be admirably fitted. The sparkling essay of Sherril Schell, "The Spangled Gown" (Plate XIV.), comes also into this category:

Of costume that is not theatrical, but genuine, H. Morita gives an example in his Japanese lady, entitled "In the May of Human Life" (Plate XXX.). This and H. Yahagi's "At an Exhibition" (Plate XXXI.) formed part of a collection of Japanese photographs recently exhibited at the A. P. Little Gallery, as did also the "Playing Koto" (Plate XXXI.), by B. Haguida. The last is a choice interior of a house in the Flowery Land, where a native lady sits upon the floor performing upon an immense musical instrument. "Old China" (Plate XX.), a capital character study, is not a native production, but the work of Mr. and Mrs. Weston. A link between costume and nudity is supplied by Miss Compton Collier's

"Decorative Study" (Plate LXIX.), where we have the resource of the mirror to repeat the subject and echo its lines.

A broad treatment of two simple tones strikes the keynote of Fred A. Archer's sunny study of the nude in "Sunlit Pool" (Plate LXII.). A nude man, excellently posed, is due to Miss W. Parrish, who calls her print "Bacio della Luna" (Plate XXXIX.). If this had been enlarged and ruthlessly trimmed so that the figure alone was the subject, it would have been a magnificent thing, and one of the best rendered nudes the photographic world had seen for years. Its masterly treatment of light and shade shows a painter's ideals. Angus Basil also treats his shadows strongly in "The Casket" (Plate XXIII.); but perhaps it is a little too much in the conventional photographic style of low tone and lost contours, conditions which plunge into impenetrable gloom more of the beauties of a figure than need requires. Bertram Park's method is just the opposite; but it loses as many of the joys of modelling as the gloom method does, as his extremely flat "Study" (Plate XLII.) shows. E. H. Weston's "Nude with Black Shawl" (Plate IX.) is, however, a nicely lit study, very delightful in tone and modelling.

Coming back to clothed people of the fancy order, we get Mrs. Barton's "Spring" (Plate XXIV.), a wonderfully sunny exercise unfortunately marred by grave faults of proportion, and Marcus Adams's "Jolly Tomboy" (Plate XLV.), a really engaging little girl who folds her arms and laughs. For exquisite high finish and unimpeachable technique, Guido Rey is unsurpassed. His "Roses" (Plate XVI.) is charming both in subject and treatment, cleverly designed as to its pattern and tone spots, and possessed also of a pathetic sweetness which went out of fashion with steel-engraving and "Books of Beauty." This is an unexceptionable instance in photography of a style that only grew weak by want of executive skill. J. R. Brinkley makes his "Mdlle. Sans-Gêne" (Plate LIV.) similarly bright, firm and pretty.

What a change from these sunny pictures of youth and flowers and beauty to the dismal opposites of the pair of figures to which A. S. Weinberg gives the title of "Refugees"! (Plate XLVI.). The heads in this print have considerable artistic qualities.

Paul Anderson essays in "The Fur Boa" (Plate XXIX.) a scheme of top-lighting with a face in tone illuminated by reflected lights. The result is one of great force of effect. On the other hand, R. Eickemeyer shows how captivating the opposite method of a soft effect may be. His "Portrait, Miss S." (Plate XXXV.) is a more sophisticated effort, its results being very largely due to treatment. One of the most arresting portraits of the London Salon was the "Lachende Meisjeskop" (Plate XLVIII.) of W. Roemer. Not often does one see so infectious a smile and such sparkle. This was certainly a most happy exposure and a highly interesting exercise in natural human expression; but such 'pretty teeth and sparkling eyes might have been supplemented by bolder lighting on the face.

Two striking portraits of ladies come from H. Mortimer Lamb and Malcolm Arbuthnot respectively. The first, "Lady in Black" (Plate X.) is a remarkable piece of work possessing unusual power of mood and character. The face is splendidly rendered and the eyes are a dominating motive, giving the whole thing a large measure of fascination. "Mrs. Nagelmackers" (Plate XXXII.a), by Mr. Arbuthnot, is less romantic, and the posing causes the head to look large; but the hair, as in the other case, has been used to pictorial advantage. W. R. Bland's

portrait of "Miss Ethel Chantry" (Plate XXXVI.) shows a successful scheming of lines supplied by the harp, the hat and the arm. The vigour and character of the young lady are well displayed in the hands and facial expression. Happy posing is also in evidence in W. Crooke's portrait of "Lord Dewar" (Plate II.) in his wig and robes. The hands are capitally managed and the lighting is most effective.

Two unusually good examples of grouping are shown in Furley Lewis's "Russian Painters" (Plate III.) and Harold Cazneau's "Orphan Sisters" (Plate VI.). In both these the heads are beautifully posed and illuminated with just the right degree of strength for breadth and roundness. In Mr. Furley Lewis's photograph the common interest of both the figures ensures artistic harmony.

In W. Harold House's "Sunny Group" (Plate LXIII.) one feels again the deadening influence of the flat method which does not secure the impression of sunshine. In other respects the group is very charming, the attitude being natural and the composition very satisfactory.

There has lately come into fashion a use of dolls and statuettes as sitters and models. They are usually either amusing or artistic; but rarely has one seen so lifelike a group or one so cleverly placed in natural surroundings as the picture from "The Doll's Day" (Plate LXIV.a), which is due to the skill and resource of Will and Carine Cadby. It really comes into the category of the curious already alluded to, and is certainly a case where the excellence of the work fully backs up the attractiveness of the subject. Miss Blanche Hungerford's "Study in Light and Shade" (Plate XXXVI.) is a variant of the doll-picture, employing as it does the little figures of man and toad in the way of still-life, rather than as characters in genre, as is so frequently done. Miss Hungerford's study is quite artistic, fully achieving the object it sets out to attain.

Very reminiscent of certain painted pictures but full of feeling and quality of its own is the church interior by Dr. S. Bricarelli. Its great merit is the perfect and natural gradation due to the concentrated illumination, and the culmination of this upon the cap of the chief figure, whose face and figure present also the strongest accent of dark. The group behind are also most happily treated. Doubtless there is much control in "Pour nos Soldats" (Plate XXXII.), but there is no aggressive sign of it, for naturalism has never been sacrificed in any particular.

We are now happily familiar with R. Polak's exercises in the manner of the Dutch masters. His work is always sound, both in costume, environment, and perception. Photographically nothing better could be desired. The idea of the dressed-up model is seldom felt in Mr. Polak's pictures, of which his "Nasty Medicine" (Plate LXI.) is a step further in the excellent naturalism of his fine genre studies.

If Robert Demachy has any painter in mind it must be Degas, for he alone found such artistic inspiration upon the stage as the famous French photographer evidences. "Behind the Scenes" (Plate XL.a) has all the spontaneity and charm and quality of a drawing. Personally I should like M. Demachy to rout out all his old ballet-girl plates and make delightful transferred oil-prints of them. This print was certainly the most captivating thing of the year in most respects, and it forms a pleasing subject with which to wind up a review of the work of the past year. 1915, the year of the war, will always be looked back upon as that of the best pictorial harvest.

NATURE AND ART IN PHOTOGRAPHY

By ANTONY GUEST



AMID the anxieties overshadowing our ordinary amusements, there are a few diversions that cannot be resisted. Gardening is one of them, perhaps the foremost, and it must be recognised that photography is another. If we look for a reason it is easy to see that as a relief from all the stress and sorrow caused by human perversity, we turn instinctively to the refreshment that is obtained from pure intercourse with Nature; and camera-work, like horticulture, though in a different way, brings its followers closer to the fount of concord and peace.

It has been said that Nature is cruel, but this idea is, I think, exploded; at least there are evidences and arguments that justify one in entertaining the hope that she has not neglected to provide an anodyne for the suffering that some of her processes seemingly involve. The question may not immediately concern the artist-photographer, but if he can think of Nature as the kindly mother whose beneficent influence on a vision and temperament sensitive to her pervading beauty is carried through all her works, he will be the more responsive to the harmony that constitutes her characteristic charm, whether he seek it in the woodlands, by the riverside, or on broad moors with hazy mountainous backgrounds. At any rate, such scenes, and many others that exemplify the essence of natural beauty, have had an unflinching attraction for photographers in this year of stress, and they have doubtless found a mental tonic in the reminder of the essentials that "frightfulness" cannot destroy, though its ravages may obscure them temporarily. Beauty has been devastated in many places, but where it has not been the result of man's handiwork it will inevitably revive, for Nature is always working for beauty.

Still, it is a sad reflection that man has had so disastrous an influence in obliterating precious artistic productions of the past. They had more than an æsthetic interest, for they were the embodiment of the spirit of bygone ages in its highest expression, and their destruction is as if the Germans had sought to murder the group-soul that created these temples as a dwelling-place.

But the Huns could not kill the souls of France and Flanders and Poland. These will express themselves again, and the need for such expression by reason of the destruction that has occurred will be a beneficial and stimulating influence. Meanwhile photography has done something to perpetuate the beauty that has been so ruthlessly handled.

It is a satisfaction to think that the perseverance of camera artists has saved so much that is exquisite and impressive. Hundreds of negatives and prints must be stowed away, and they have a value that their owners probably never imagined for them, and one that will be still more emphasised as time goes on. They should be carefully preserved, and, in order to exemplify the useful results of the quiet pursuit of photography, it would be a good plan to hold an exhibition of prints illustrating the art-work that has perished.

Several appeared in the autumn exhibitions, and were a notable addition to the general interest of collections that testified chiefly to the continued zeal of photographers in the various branches of their work, especially the open-air subjects that brought them into contact with Nature, and to the progress of photography in circumstances that have caused activity in many other directions to come to a standstill.

Of course, the great London exhibitions, in displaying the cream of the year's output, could give little idea of what is being done by the great body of amateurs at home and abroad. Their efforts, however, have a significance, not so much in the results as in the doing. Photography is something more than an amusement—it is an education. It inculcates a better understanding of the significance of Nature and of human life and character, and it stimulates original observation, and appreciation of Art. Hence its spread among the community should have a refining and elevating influence. But it is an unfortunate fact that many who take up the pursuit are deterred from following it through dissatisfaction with the work that they produce, and despair of ever reaching the stage attained by the highly-skilled exponents who have experience and all manner of technical resources to aid them, and, what is more, have developed an artistic perception that prevents them from going very far astray.

One can imagine a novice at the Salon seeking for guidance, wondering how effects are produced, and considering whether he ought not to try this or that process. The unlearned are always inclined to attribute successful results to the technical method employed, and to flatter themselves that if they could apply the means they might reasonably hope to arrive at the desired end. In fact, the many processes available are a danger. They invite attention to technique when it ought to be given to artistic rightness and individual discrimination and feeling. It is because so many beginners have no groundwork in these matters that they either lose interest in photography, and drift away from it, or cultivate technique to cover their artistic deficiencies. Many who are attracted merely by technical excellence certainly produce clever work of a kind, as a result of much experiment and perseverance, but it is of the mechanical variety that can never stir an emotion or impart a sense of life.

Usually the young enthusiast has aspirations. He would like to produce artistic and beautiful things, to get at the spirit of Nature and the inner meaning of his subjects, and to depict them in a manner that would give expression to his temperament. He ought to be caught young, before he is drawn into the technical snare.

Technique is a very good thing in its way, but to make it an end in itself would be fatal to the progress of pictorial photography. The aspirant who could be induced to look for more vital qualities might ask himself what it is that makes a picture pleasing to the eye, and what is the essential principle that causes work to seize and hold the attention of the beholder, and win his sympathetic admiration. And if he determined to find the answer to these questions his investigation would inevitably open up many considerations that would strengthen his artistic perception and give him a surer outlook on Art and Nature.

But there is really no reason why he should be required to discover these things for himself. The quest might be a difficult and elusive one for the inexperienced,

who, while engaged in it, would lose time, and perhaps also patience, instead of applying principles that should be readily available, at least to those joining photographic societies. These organisations might do a useful educative work if they would set themselves to instil the principles on which pictorial work should be based into the minds of their members, instead of leaving them to fumble according to their own devices, or, what is even worse, to endeavour to imitate the methods of others without understanding the reason underlying them or the purpose in view. Truly, a picture ought to be pleasing to behold, and it ought to engage sympathetic attention.

These seem to me to be fundamental requirements. Yet I wonder how many camera clubs have adopted any systematic means of cultivating these qualities in the contributions to their annual shows? I am inclined to suspect that there is a sort of rule-of-thumb way of dealing with these matters, if they are considered at all, which really seems a matter of doubt, for most of us, without much effort, can recall prints at quite important exhibitions that have not entirely succeeded in these essential qualifications.

Still, with the growing interest in the artistic side of photography such defects are happily more rare than formerly, and even where the principles are not strictly carried out this is often due to a temperamental expressiveness that is interesting in itself, even if it involves some sacrifice of desirable characteristics. It is quite possible also that some accomplished and successful photographers have not concerned themselves specially with the manner in which design makes a picture pleasing to look on, but have an instinctive feeling for balance and harmony that experience has satisfied them that they can rely on. Not everyone has acquired this certainty, and those who have not yet arrived at their full artistic stature would be helped by recognising that what makes a consistent design is the inter-relationship of all its parts. This, in fact, is the key to the understanding of Nature's schemes, and to all artistic production. It is the quality that the mental vision craves for and rejoices to find.

The pictorial power of this inter-relationship is illustrated in its most plainly recognisable aspect in pictures with objects reflected in water, and these are the most popular of all landscapes, simply for the reason that they show in an unmistakable way the relationship of the parts and the harmony and balance arising therefrom. Even so obvious a reminder of the all-pervading unity may be only subconsciously appreciated, but it does not fail to impress. Sky is reflected on earth, and there are other echoes and relationships running through all the appearances of Nature, but they are generally more subtle and less readily discerned. When they are suggested in a picture by the use of harmonious tones, we feel their rightness, and the result is satisfying, for it conveys an atmosphere of reality.

Many who can easily recognise harmonies of line and mass in logical design and in natural scenes have less perception for the relationships of tone. They search for contrasts instead of harmonies, and discord is often the result. This is the danger to be avoided if the picture is to be ingratiating to the eye.

It would be easy for the conscientious worker to ask himself before he settles down to a vigorous contrast of black and white, that may astonish but cannot captivate, what is the justification for such extremes, and to remember that Nature always exercises modifying influences that bring her details into harmonious association.

THE VICISSITUDES OF PHOTOGRAPHY

By W. R. BLAND



PHOTOGRAPHY has had a chequered career, taking as our criterion the photographs which have been adjudged worthy of a place at our leading exhibitions. The only continuous record and story are those contained in "Photograms of the Year," and date from 1895. That will be far enough to go back for the purposes of this review, although we may find it desirable occasionally to draw on our memory for records of an earlier date. Times soon grow old and lose their interest, and the present generation of photographers may grow impatient over accounts of what their fathers did, although reaping the benefit of work done and experience gained long ago. We are already beginning to say "as far back as the nineties." Yesterdays speedily lose their interest. Even in the comparatively short period named, photography has gone through vicissitudes and photographers through radical changes of opinion as to what constitutes an exhibition picture as to remind one of the changes we experience in early life. It is, in fact, a microcosm of the story of a man's life, which, in turn, is a microcosm of a nation's. Pictorial photography, now, I presume, supposed to be grown to manhood, has gone through in quite recent times a range of youthful diseases. We have known it, metaphorically, to cut its teeth, be put in short clothes, have "growing pains," go through a time of mild insanity, and, later, to develop more serious symptoms. The fundamental weakness of pictorial photographers is that of being swayed to a large degree by fashions. That this should be so is indicative of immaturity: we have not yet found ourselves. Perhaps things never will settle down; it may be better they should not: life itself is manifested by unceasing change.

One of our weaknesses is to follow in flocks. The lower animal world does that, and it is a link between us. It saps right away the respect due to photography and to ourselves. I shall be going back far enough if I begin with the "combination" period of which Rejlander was king. Some of his productions were, and always will be, marvellous, but it is another question whether they were worth the trouble as pictures. H. P. Robinson brought out some fine things in this line. This using of many negatives in the production of one picture was the leading feature then, but photographers cannot be said to have followed it in flocks, and this was because they couldn't. So they admired in flocks, and in justice it must be said the pictures were worthy of it as evidences of consummate skill.

We may admire, and wonder, too, why such superlative pains should have been taken to attain pictures which conveyed a suggestion of artificiality. Later, Dr. P. H. Emerson published a book, entitled "Naturalistic Photography," which revealed a new world to photographers, or at least opened their eyes to a neglected one. That he should afterwards have reconsidered it is not now of much moment. Photography owes a debt of gratitude to Emerson and also to Horsley Hinton, who fostered the growth of naturalistic photography. Some time afterwards dissensions arose among the leading exhibitors, and resulted in a number

joining together as the "Linked Ring" and holding the first "Photographic Salon" exhibition in 1893. Some of the prints hung there and at some of their subsequent exhibitions were thought by the unenlightened to be evidence of some insanity. Things became saner afterwards. The once popular Oxford frame had gone by the board; the large light mount and narrow frame followed it, and close-up framing became the fashion. This last fashion ran to seed in the shape of rough timber with joints which fitted nowhere, and, indeed, were preferred if gaping open. This soon died.

The real advance, and a radical one, had been the showing of clouds in the sky of a photograph. In times gone by a cloud which chanced to show itself on the negative was painted out. White-paper skies were the only ones considered correct. At the present time photographers consider a sky to be wrong if it have no clouds. This is avoiding Scylla to fall on Charybdis. If a sky be of a tone which harmonises with the tone of the landscape, it is right, clouds or no clouds.

The charm of platinotype was a great educator, and did much to wean away our affection for the shiny print in which we revelled in detail. Detail, absolute definition, was the acme of perfection. We lost sight of the real end—the picture—in admiring the vehicle.

The so-styled "American Invasion," an exhibition at the R.P.S. rooms of some very low-toned work, mutilated work, and some good work, exercised great influence later, for a time. The character, generally, of the exhibits was so unusual that it captured the neurotic by storm, and even level-headed people became, temporarily, unlevel. It had its effect on our exhibition work. Mutilated figures were seen; it was the head that was most often cut down, top or back, or both, on the ground, I suppose, that that was the part of the portrait which would suffer least by it. Or the portrait might be stuck close to one edge of the print. This fashion passed, this tooth was shed, and a new one cut. Mud-flats became the rage; birch and bracken became another—so much so as to be referred to as "schools." Forsooth! One would be told, "Oh! mud-flats" (or birch and bracken) "are all the rage this year." Another common subject was sheep with a white line along their backs. We all flocked after mud-flats, birch and bracken, illuminated sheep, and—other things. Such a record is dismal. Then arose the cry of "stagnation"—not to be wondered at! We were so given to "follow-my-leader" that we did not seem to have heads of our own, but had one collective head, which belonged really to the originator or the particular "school" which, at the moment, we were affecting. I am not putting these changes in chronological order, for that is not of much importance. Gum bichromate came in and—went out in turn. Everybody was "bi-gumming." It was acclaimed as the great process of the day and of the future. Remarkable extravagances were perpetrated in gum and duly hung; we gave gum not only the benefit of the doubt, but several benefits in a lump. "Single" gum being found, usually, to be inadequate, multiple coatings were resorted to, with the result that the print, when completed to the satisfaction of its author, could not be distinguished from carbon.

Photographers next sought salvation in oil and bromoil, and though a select number may perhaps have found it, all the others are still searching. Oil and bromoil have been responsible for much wickedness, very bad pictures—if anything very bad can be a picture. But the finest things can be done by these processes

when one knows how. The restless desire for change continues. "Let us change" is the motto, even if only to get back again into our old clothes. So we now re-introduce the large, light mount and narrow frame, which, by and by, will go the way they went before.

The one evidence that photographers are really finding their feet is that pictures are becoming more sane. The extravagances are not so often seen. They have served their time, and the stripling has outgrown them. There are men, consistent exhibitors, who have always maintained a high standard, and with whom earnest endeavour has ever been the spirit of their work. These men and their compeers have carried aloft the banner of good work. To enumerate them is out of the question, but I may mention Demachy, Steichen, Alexander Keighley, Frederick H. Evans, J. Craig Annan out of many. Then there is F. J. Mortimer, who has shown us, as no one else has ever done, how the sea should be photographed to convey a sense of its overwhelming might, its appalling immensity, its moods, its supreme majesty, its insatiable maw. His works are unique and proclaim his name. The vicissitudes of photography will never cease as long as it remains a living art, but—they must not be shams.

Great movements and advances by men, such as indicated above, will, we hope, continue, but for the dignity of our pursuit, for our own self-respect, we must not follow so eagerly any will-o'-the-wisp for the sake of change and novelty, whether it be in processes or subjects. To do so is childlike. From out the medley of things recorded here a slow and steady process shows itself. Photographers are nearer to the goal of pictorialism than before. Our exhibitions and these volumes are the recorders.

PICTORIAL PHOTOGRAPHY IN CANADA

By H. MORTIMER-LAMB (Montreal, Canada)



THE war has adversely affected this year's output of pictorial photography in Canada. Many who have not been able to enlist for active service, have found opportunity of devoting such leisure as they may enjoy to useful patriotic account. There has been little time left for photography, even if there was inclination; and with some, myself among the number, inclination or desire has been lacking, and is likely to remain so until the defeat of Prussianism shall have removed its menace. Artistic achievement postulates concentration of effort. Those, perhaps, are to be envied who, while adequately realising that the whole world is in travail, that the future of their country—of civilization itself even—is at issue, that as a result of this cataclysmal conflict, millions have suffered, and are suffering, inconceivable sorrow, pain and misery, have yet sufficient power of detachment and concentration to successfully pursue the diversion of picture-making.

Then, again, industrial and financial conditions in Canada, bad before the outbreak of hostilities, have not improved. In consequence, the practice of retrench-



ment and economy in every possible direction has been forced on all classes. Photography, which to the enthusiastic worker, is necessarily an expensive pastime, has had to be eschewed with other luxuries. Moreover, because of the hardness of the times there has also been an exodus of leading photographers. Thus Montreal has lost Mr. Mackenzie and his partner, who have sought a more profitable field for their endeavours in the United States; while Mr. Charles Adkin, one of the most successful pictorialists of the M. A. A. Camera Club, has also left.

An even greater blow to the fortunes of pictorial photography in Central Canada is the departure from Winnipeg of Mr. W. Rowe Lewis, the former president of the Camera Club there, and of Prince Ratibor. The latter was a southern German princeling, but nevertheless a man of charming personality and of undoubted artistic attainments. He, as well as Mr. Lewis, were responsible in a major degree for the creation of interest in pictorial photography at Winnipeg, and both will be very sadly missed. Mr. Lewis, by the way, has settled in a charming peach-growing locality known as Yonah Land, in Georgia, and is doing his utmost, already with some success, to induce other Canadian photographers to follow his example.

Besides Mr. Lewis and Prince Ratibor, six or seven other active members of the Winnipeg Camera Club interested in pictorial work, including Mr. E. Potter and Mr. S. H. Williams, who are now in the trenches in Belgium, have left Winnipeg. Hence the outlook, photographically considered, at present is far from bright. A recent acquisition to the Club, however, was Mr. R. O. Bridgen, who, the Honorary Secretary, Mr. A. E. Hearn, tells me, has produced this year some remarkable pictures of the Rockies. Mr. Bridgen is a painter of considerable reputation, and has only quite recently devoted his attention to photography. The Club held no exhibition this year, but a collection of prints, representing the work of six members, including that of Mr. A. Reid, Mr. H. Stainton and Mr. Hearn, was sent to London last spring for inclusion in the A. P. Annual Exhibition of Colonial Photographs.

The customary exhibition of the Toronto Camera Club took place last April. While no pictures of outstanding merit or originality were observed, the general average was unquestionably higher than usual; that is to say, the great majority of the photographs shown indicated definite intention on the part of their authors. In this connection special mention should be made of the productions of Mr. Nichol Elliott, Mr. J. H. Ames, Mr. A. S. Bowers, Mr. Maurice L. Allard, Mr. Hilton Pearson, Mr. George Washington, Mr. W. V. Watson, Mr. Robert J. Morrow, Mr. Walter Rutherford, Mr. John Hickman, and last, but by no means least, Mr. M. O. Hammond, whose work, although perhaps somewhat deficient in technique, nevertheless displays true artistic conception. It is to be regretted that Mr. A. S. Goss, undoubtedly one of the most successful pictorialists of Toronto, has, by reason of other absorbing interests, been compelled to abandon photography of late.

Mrs. Minna Keene, assisted by her daughter, is now well established professionally in Montreal; but she tells me that, apart from executing the commissions she receives for portraits, she has been too anxious and worried on account of the war in general, and on her son's account in particular—he was one of the first to volunteer for military service, and was wounded in the recent fighting—to attempt any work for exhibition purposes. Mr. Sidney Carter also has done very little photography this year.

An exhibition of pictorial photographs was held in Montreal last spring, under the auspices of the M. A. A. Camera Club. With the exception, however, of the landscapes of Mr. B. B. Pinkerton and Mr. W. R. Allen, both of whom are promising workers, the examples of local work here displayed were not notably meritorious, although in compensation for this the exhibition included an extremely interesting collection of prints contributed by the Chicago Camera Club.

As a concluding note it may be conscientiously opined that the appreciation of the potentialities of photography, as a means of artistic expression, is steadily if slowly gaining ground in Canada; and when the times shall again become normally propitious, an advance both in general interest and pictorial accomplishment may be anticipated. The movement might be accelerated considerably if the Royal Photographic Society could be induced to accept the responsibilities that properly it should assume as the representative photographic organisation of the Empire, and would extend its influence, usefulness and activities in the Overseas Dominions. At present, the inducement to colonials to join the Society is practically non-existent. If, however, branches or sections of the Royal Photographic Society were established in the respective Dominions, and representation was also given them on the executive by the creation of a class of "corresponding members of council," results no less beneficial to the Society itself as to those for whose benefit the plan were devised would inevitably ensue.

PICTORIAL PHOTOGRAPHY IN AUSTRALIA

By WALTER BURKE, F.R.P.S.

Editor of "The Australasian Photo Review"



NOTHER year has passed since I last wrote for "Photograms of the Year"—a year momentous in the history of the whole world, and even out here under the Southern Cross, far removed from the actual sphere directly affected by the War, photography has had to take a back seat. Strange to say, however, most of the professional photographers have had the best year financially in the history of the business here. This is due to the fact that every man who goes to the front desires to have photographs of his loved ones at home, and they, in their turn, equally wish to retain a good photograph of the one who has volunteered.

Hence the excellent business done, offset in some small degree by the increase in prices of photographic chemicals and other raw materials, quite unavoidable under the circumstances.

During the year there have been no exhibitions of any note, and the time has come when some special effort might be put forth. Probably the most consistent work is produced by the Melbourne Pictorial Photographic Workers' Society, which

has quite a small membership, but puts out sound work. It seems to me that the leading societies might join forces and arrange for a good show to be held in Sydney and Melbourne, the exhibitions immediately following one another. There is, perhaps, a certain amount of local jealousy of a kind which ought to be "squelched," and all should associate to produce a first-class event, one that would really help the younger workers and improve the position of Pictorial Photography in Australasia.

Norman C. Deck, who for several years past was not only a prolific producer of work of a very high standard, and a man who could always be depended upon to intelligently fill in an evening for any of the Sydney societies, last year decided to join his brother as a missionary in the Solomon Islands, and has practically given up photography, except so far as it will help him illustrate his society's reports, etc. He will certainly be missed in photographic circles.

Then, like the older countries, so many of our quite promising workers are now at the front; some have already been killed in action, and we regret their loss.

I have in previous years bemoaned the lack of pictures that were truly Australasian in character. I do not refer to reproductions of our characteristic scenery, of which thousands of negatives, more or less good, are made yearly, but subjects that show something local in character, something that could hardly be produced in another part of the world.

Most of the exhibitors merely slavishly follow the styles of leading English or American workers, as shown in the illustrated journals, notably "The Amateur Photographer" and "Photograms." Out of the thousands of prints that I handle every year in my editorial capacity, the vast majority might equally well, except perhaps for a little difference in the vegetation or surroundings, have originated in some other part of the world. There is one man, however, a farmer, right away in the back country, where he is unable to get the direct help and advice of more experienced workers, who is making a real struggle to produce not only good photographs, but those racy of the soil. I refer to W. F. Baldwin, of Wallangra, N.S.W. (See Plate LXXI.)

Cartright, when in Australia, spent a lot of time making studies of our horse and bullock teams on dusty roads, and Cummins has done much work of a similar character.

Yet, I feel the lack of photographs which actually show our hot, sunshiny landscape as we know it for perhaps nine months in every year, longer in some parts. Cocks, I think, is the English worker who has exhibited "bits" of Morocco, or some such parts. That is the style of thing I have in mind, sunlight that fairly vibrates. There he had the advantage of old white buildings and natives in characteristic costumes: here, we have a drab landscape, the trees principally being of a great variety of greens, nearly all dark in shade, with trunks frequently quite light and patchy in tone. Get away from the bush and you have a khaki landscape, even the sheep get brown in colour from the dust, and the only time they are white, as seen in the older countries, is immediately after they leave the shearing shed. This, of course, does not apply equally well to New Zealand, where the conditions are more of the style seen in England.

One day, some man with the time and the instinct is going to give us real Australian photographs, better than anything we have had. May he come soon!

I find that in a general way amateur photographers are taking more pains with their work, not only in selection of subject, but greater care is exercised in the choice of a printing paper, and what is equally important, the mount gets a great deal more attention than in the past. As a printing medium bromide paper holds pride of place, doubtless partly due to the fact that very excellent papers are made on the spot and they reach the user perfectly fresh.

Bromoils are seldom seen, and those I have viewed have not been conspicuously successful, the worker very often overdoing the "control." A few workers are trying enlarged negatives and printing in carbon, as this medium offers such a great range of colours and is so simple in use. In the warmer parts of Australia, however, carbon printing can only be successful during the winter months, all too short a season; but, of course, in the Southern parts and New Zealand it can successfully be worked all the year round, without risk of reticulation.

The check given to Pictorial Photography the world over will doubtless be felt for some years to come, and at the time of writing no man can say how long it will be before the study of the peaceful arts will have much of a place in the economic systems of the globe. It is a pity—the pity is, 'tis true.

PICTORIAL PHOTOGRAPHY IN THE UNITED STATES

By W. H. PORTERFIELD (Buffalo, U.S.A.)



SIDE from the exhibitions which occur annually in the life of nearly all camera clubs in the United States, a resumé of the photographic activity in this country during the year 1915 may be confined to three events.

By reason of the large number of prints exhibited, as well as the fact that the occasion is one which marks the completion of one of the world's greatest undertakings, the photographic department at the International Panama-Pacific Exposition outranks everything else as the greatest exhibition of pictorial photography ever held on this side of the Atlantic.

Regardless of its size the exhibition cannot be called representative, though there are works from all parts of the country; the West beyond the Mississippi, however, having contributed most of the material.

Neither can the absence of exhibits from the East be accounted for through lack of patriotism or material.

Rather does the fault lie with the Exposition authorities, who apparently failed, in the early stages of the organisation at least, to give due appreciation to the value of the pictorial side of photography.

Without dwelling on the causes which are responsible for the slender showing made by the Eastern workers, it must be acknowledged that there was not time in which those at a distance could prepare creditable exhibition and comply with the specifications governing same.

The extent to which pictorial photography figured in the big show in San Francisco is mainly due to the efforts of the Western workers, and consequently to them the credit for all success should be given.

Quite the most important move towards the organisation of a permanent Salon had its inception in Pittsburg in February, 1914, when the photographic section of the Pittsburg Academy of Fine Arts determined to inaugurate in 1915 an annual exhibition, after the style so successfully worked out by the London Salon.

From among the active workers of the country a list of names was prepared, and letters sent to each one disclosing the plans.

They were sounded on the proposition, and asked to advise the managing committee (which is the Pittsburg Society) what their attitude would be respecting the contemplated Salon.

With very few exceptions the replies were most favourable and enthusiastic, so much so, indeed, that immediate action was begun, and at this writing preparations are well under way for the exhibition which will be held in the Carnegie Art Gallery next March.

Several innovations have been incorporated in the new plans, not the least of which is the frameless print on universal light-coloured mounts, a feature which distinguished the 1915 London Salon from its predecessors.

Another departure provides for the automatic suspension of inactive members, while it is the privilege of the committee to annually appoint new members from among the exhibitors when, in their estimation, the said exhibitor is eligible for the honour.

It is hoped eventually to enrol as members every pictorialist of merit in the United States, while the plan of retirement will guarantee at all times a live and active membership that may be depended upon to furnish the nucleus around which the annual Salon will be built.

The membership, exclusive of the Pittsburg Society, includes at present George Alexander, Elizabeth R. Allen, Charles I. Berg, Charles Booz, Katherine Brucherseifer, C. W. Christiansen, Alvin Langdon Coburn, Imogen Cunningham, Stepan De Kosenko, John H. Garo, John W. Gillies, Wm. A. Guyton, Spencer Kellogg, Jr., E. I. McPhail, S. A. Martin, A. Romano, Dr. D. J. Ruzicka, H. W. Schonewolf, Emil Strub, Everitt Kilburn Taylor, Norman S. Wooldridge, and W. H. Porterfield.

The third and last, though by no means the least, encouraging display of American pictorial photography occurred not in the United States, but at the 1915 Salon in London.

The Catalogue records the names of twenty-six exhibitors this year, with seventy-two accepted prints, as against fourteen last year, with thirty-four prints that succeeded in passing the jury of selection.

That the American pictorialist distinguished himself abroad is evident in a letter just received from the Editor of "Photograms," who says in part:

"There is no doubt that the American contribution to the Salon this year is very strong, and probably would have been much stronger had the decision to hold the exhibition been arrived at a little earlier and entry forms dispatched sooner.

"Nevertheless the response has been remarkable, and it is evident that pictorial photography has been very little affected by the war, either in this country or any other part of the world, with the exception of Germany and Austria."

PICTORIAL PHOTOGRAPHY IN JAPAN

By H. YAHAGI (Tokio, Japan)



I WOULD like to preface my remarks about the pictorial photography of Japan by drawing attention to the fact that we, as a nation, deeply regret the misunderstanding that exists with regard to Japan and its people. It seems strange that in these days of travel, when the nations of the world are linked together by steamboats and Continental railways, there should still be a lingering idea in the world that Japan is only a half-civilised land, the principal attraction of which is the questionable Geisha, the old dreamy pagoda rearing its head above the pines, the Ronin of a bygone age, and the feathery bamboo groves—sure symbols of a primitive people. Such are to be seen, but they do not constitute the things that enable one to get to the heart of modern Japan.

Here we are in an empire where education is universal, where men set a high value on knowledge, where modern science has a home, where new ideas from any land are welcomed and studied, where books from all the foreign nations of the world are imported, translated, and read, where scholars are honoured, and which possesses an active, virile, ambitious race of men which, while not forgetful of its past, presses on so that it may attain a first place in achievement.

Photography has also become a popular study and has reached a high stage of development among my countrymen. It is only about forty years since it was introduced, but already we make for ourselves cameras, plates, papers, and all other photographic accessories except lenses. The dearth of material, owing to the great war in Europe, has led to increased activity in this branch of industry. Also, there has been a corresponding development in pictorial photography.

Recognising this as one of the fine arts many years ago, our people have taken the same steps to cultivate and develop it as were taken in Western lands. It is a work for which we have a taste, and having given attention to technique there should be even greater development in this art in Japan. Gum, oil, and carbon are popular, and there are few who practise photography who do not try these processes. At present, some are giving themselves to the study of three-colour oil-printing, and have attained a measure of success. It may be truly said that pictorial photography in Japan has been developed by amateurs, as our professionals work for their living and do not have the time to spare for experiments out of doors.

High-grade photography, or advanced processes such as gum and carbon, were also first tried and then introduced by amateurs. Their cultivation also depends on the efforts of amateurs, for they recognise that the art is quite in its infancy, and are spending time and money in their efforts to perfect the work. Hitherto, whenever a photographic exhibition has been opened, skilful professional photographers have been invited to act as judges, but exhibitors have not been contented with this arrangement, so that year by year the professionals are giving way as judges, for it has been proved that the amateur has far more advanced ideas than the professional. This can be confirmed by the prize lists, where amateurs always take the lead.

It may be of interest to some if I give a short account of the way in which our amateurs try to improve in technique.

A dealer organises a club among those who come to buy materials, and they open a monthly meeting. On the day of meeting the members bring the pictures which they have taken, the subject having been given the previous month. The pictures are hung, and each one is numbered, and voted on by its number. Note is made on the day of those pictures having the highest marks, and the marks are summed up in the last month of the year, and gold, silver and copper medals are then given to those who have the highest number of marks.

There is also an "outdoor day" held once a month. Members choose the place, and they all go for a day with the camera in the open air. Pictures taken on the occasion are brought to the monthly meeting, and the best pictures by the same method are selected.

The leader of such clubs gives the strictest criticism of the pictures, and he explains any new ideas about printing, developing, and similar matters. He also gives instruction by means of demonstrations. Each club has its own library, and new books and magazines are bought and read by members. Most of the clubs use a room provided for them by the dealer. Thus our amateurs are trained. In two or three months' time beginners become proficient workers.

The membership fee in one of these clubs is 50 sen (one shilling) or one yen (two shillings) per month, and the material dealer also gives his subscription.

Our amateurs trained in this way take pleasure in the work and engage in friendly rivalry with each other. The number of such clubs—and they exist only in three cities, Tokyo, Osaka, Nagoya—is twenty, or perhaps more, and each club has about twenty members.

The reader may wonder that our men, in the midst of business, have so much time for photography, but they use all their holidays in this way, and make photography a hobby. Photographic exhibitions and picture shows are, of course, occasions used by them to show to the public their pictures. About seven of the clubs publish their own magazines as a help to beginners and a means of communicating the latest photographic news to any one who may be interested. Some of the clubs are always on the outlook for new ideas and are continually experimenting to get new points. This year the Government Art School established a course of photography, and the graduates of middle schools are permitted to enter. Applicants will be received only after strict examination. We are pleased to have this sign that photography is publicly acknowledged as one of the fine arts.

The following is a list of the popular amateur clubs:—In Tokyo: Tokyo Shashin Kenkyu Kwai; Fuso Club; Nippon Shashin Kwai. In Osaka: Naniwa Shashin Club. In Nagoya: Aiyu Shashin Club; Nagoya Camera Club. At the photographic exhibition which was opened at Uyeno Park by Tokyo Shashin Kenkyu Kwai, gum prints were exhibited in the ratio of 79 to 131 bromide prints.

PICTORIAL PHOTOGRAPHY IN SCANDINAVIA

By HENRY BUERGEL GOODWIN

(Assistant Editor of "Svenska Fotografen," Stockholm)



PROGRESS we have certainly made. The gentle reader will forgive me for leaving him in the dark as to the numerical aspect of the pronoun "we." Well, here in the European North, as everywhere else, men who do self-contained artistic work—in one word *creators*—are "but few and far between." The countries of which this short report has to speak have enjoyed another year's peace, and consequently been open to influences which during the present period of unrest are barred from belligerent nations. Yet it seems that a new element has affected Scandinavian photographers, which, in fact, is partly owing to the European crisis: *we have found each other*. Last year, at the Baltic Exhibition, Swedish photographers, members of the "Förbund," had invited their Danish colleagues to a Scandinavian photographic congress, at which the Swedish and Danish photographic exhibitions were visited in their respective halls at Malmo, and before which the present writer read his paper on "Pictorialism."

This year the "Förbund," at the instigation of "Papa Flodin," introduced to the reader in 1914, chose the capital of Norway for their summer meeting, and both Norwegian and Danish brothers followed suit. This summer meeting was practically converted into a *Scandinavian* photographic congress, a lasting institution, as we all hope. It is characteristic of the "Förbund" and its practical aims, that the speaker at the Swedish meeting was John Hertzberg, whose suggestions for the foundation of a photographic examination body were generally applauded, and a committee formed who will soon lay the corner-stone for a professional school of photography.

In the debate which took place after John Hertzberg's lecture, Norwegian and Danish professionals voted as eagerly for or against as if the subject concerned themselves, and I feel sure that if our English or American brothers had heard some of the opinions uttered on the never-ending question "Art or Craft?" they would have felt—just like at home! But they would also have had cause to admire some proofs of Northern idealism which, in a way, carried the day. It is generally hoped that the solution of the difficult problem of doing away with all the deplorable dilettantism which now spoils the market—at Mayfair just as well as in Scandinavian villages—will be found along the lines discussed by our men at Christiania.

I wish I could here report some of the other speeches made at these Norwegian festivals, which no Scandinavian camerist ever will forget; e.g., the Swedish president, Mr. Florman's, manly address, or the Norwegian responses. There is certainly no other part of this globe of ours where such natural and beneficial intercourse among fellow competitors is possible as "in the North," as we say in Scandinavia.

We can honestly say that there are men among us who take photographic expression of personal taste and artistic progress seriously—men whose object is to encourage the novice of promising qualities. We strive, indeed, to encourage even such representatives of the craft as hardly seem to be worth our encouragement, since they unblushingly choose to level downwards, deprived and depriving others of any hope of progress. Sympathising with these lost sheep, we found a good shepherd. He was awarded our highest award for good, though not strikingly artistic, work. Mr. Thorin, of Alvidaberg, will always be remembered in our annals, as he stands for solid, stalwart, honest technical work. If the adverse circumstances under which he works were considered, he might be called a hero.

Magnificent work in the sphere of wild animal photography has been done by Mr. Arwid Knoppel, the editor of a Swedish sporting magazine. His friend, Bruno Liljefors, the well-known animal painter, is an admirer of his prints, which to him seem to surpass what the brush can do, and this, coming from such an authority, is saying a great deal.

Mr. Sellman, I am afraid, has not made progress in creating more amateur artists. His progress is limited to his own workroom, from which, without comparison, the best work has been issued in this country. The same must be said of Miss Knudstrup, in Denmark, but she again is a professional. A one-man show of camera-pictures by the present writer, who has now definitely adopted photography as a profession after many years as an amateur, is being held in November

this year (1915), and a "Pictorial Portrait Studio" will be opened at the same time in the immediate neighbourhood of the American, British, and Russian Legations at Stockholm. The one-man show has, at the time of writing, attracted 1,500 visitors, including the Crown Prince of Sweden, and 800 illustrated catalogues have been sold in a fortnight. This looks promising for the future, and I am hoping to send the collection to the "A.P." Little Gallery next year.

PICTORIAL PHOTOGRAPHY IN HOLLAND

By F. L. VERSTER

(Secretary, Ned. Club voor Fotokunst, Amsterdam)



IN the 1912 issue of "Photograms of the Year" an article was published about pictorial photography in Holland, by Mr. Adr. Boer. It was the first issue to contain a special article about Holland, and it drew considerable attention to the little country over the sea. This country of the great painters will, we hope, be able to produce its great photographers. Foreigners realised that it had its photographers, as well as any other country, but they were surprised with the artistic value of the work done and that is being steadily produced.

There are a fair number of eminent workers in Holland, the greater part of whom belong to the Dutch Club for Pictorial Photography, of Amsterdam (Ned. Club voor Fotokunst). The country itself, with its very limited number of photographic centres, offers too little opportunity for exhibiting, and it has therefore been the Society's aim to increase its relations with foreign societies, and to appear at foreign exhibitions as much as possible.

The war, of course, has caused considerable difficulties, and it has been hard to keep up the foreign relations, consequently a large entry for the London Salon of Photography was despatched, but arrived too late after all. Through kindness on the part of Mr. Mortimer, to whom the pictures were sent, the work has had an exhibition all to itself at the house of the London Camera Club, and has been well spoken of by the critics.

The exhibition represented several of Holland's best workers and gave a fair example of what Holland produces.

Mr. Antony Guest wrote in "The Amateur Photographer," ". . . It conveys a favourable idea of the high standard attained by photographers of Holland. . . . Probably only those who have lived in the country can take its characteristic expressions as a matter of course, and find an underlying poetry where others are mainly aware of oddity."

The war has caused a relaxation; fear for the future at first killing one's interest in everything, and one's love for production of anything not absolutely essential for

daily life. Time, however, has taken off the edges and slowly established again the former faith in the future.

Holland is at this moment in a period of transition. Much is produced, and if traffic allows much will be shown.

With the exception of a few studies of refugees, we cannot see any influence the war has had on Dutch pictorial photography. Nearly all work produced is done in the country itself, and a year's forced staying at home does not make any noticeable difference with regard to the very small foreign element in Dutch pictorial photography.

"Focus," a new photographic paper, has been started by Mr. Adr. Boer, formerly editor of "De Camera." The paper is the official magazine of several of Holland's prominent societies, and always contains a series of interesting articles on the topics of the day.





THE FOUNTAIN.

By THE EARL OF CARNARVON (NEWBURY).



LORD DEWAR

LORD DEWAR.

By WILLIAM CROOKE (EDINBURGH).



THE RUSSIAN PAINTERS, LEOPOLD AND LENA PILICHOWSKI.

By FURLEY LEWIS (London).





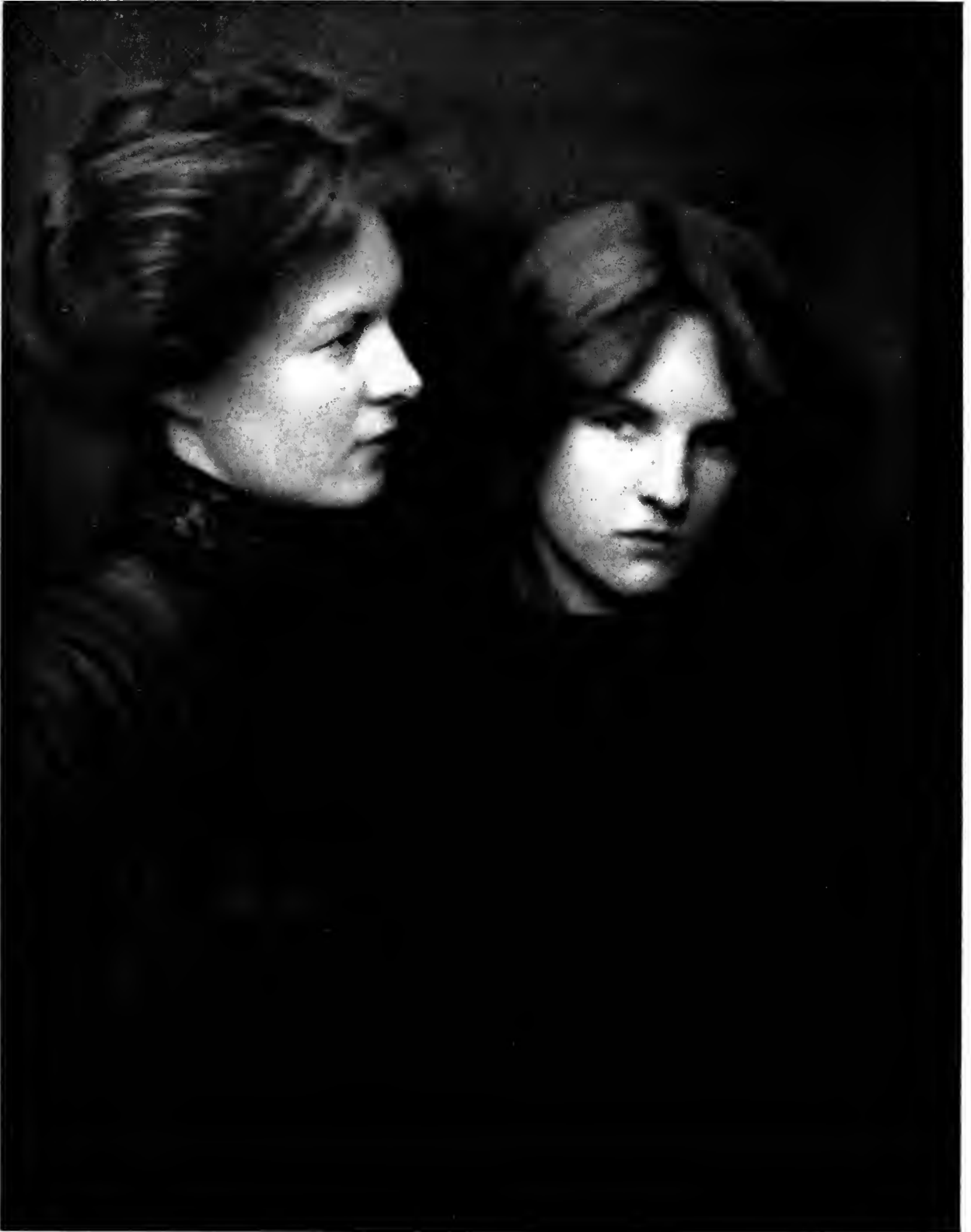
THE SHIP UNDAUNTED.

By HECTOR MURCHISON (LONDON).



AMSTERDAM.

By JOHN H. ANDERSON (London).



THE ORPHAN SISTERS.

By HAROLD CAZNEAUX (SYDNEY, AUSTRALIA).



MAJESTIC GUMS.

By ALFRED WILKINSON (SOUTH AUSTRALIA).



THE CEDAR BRANCH

By EASIL SCHON (GUILDFORD).



MISCIO ITOW
(The Japanese Dancer)

By
ALVIN LANGDON COBURN
(London)



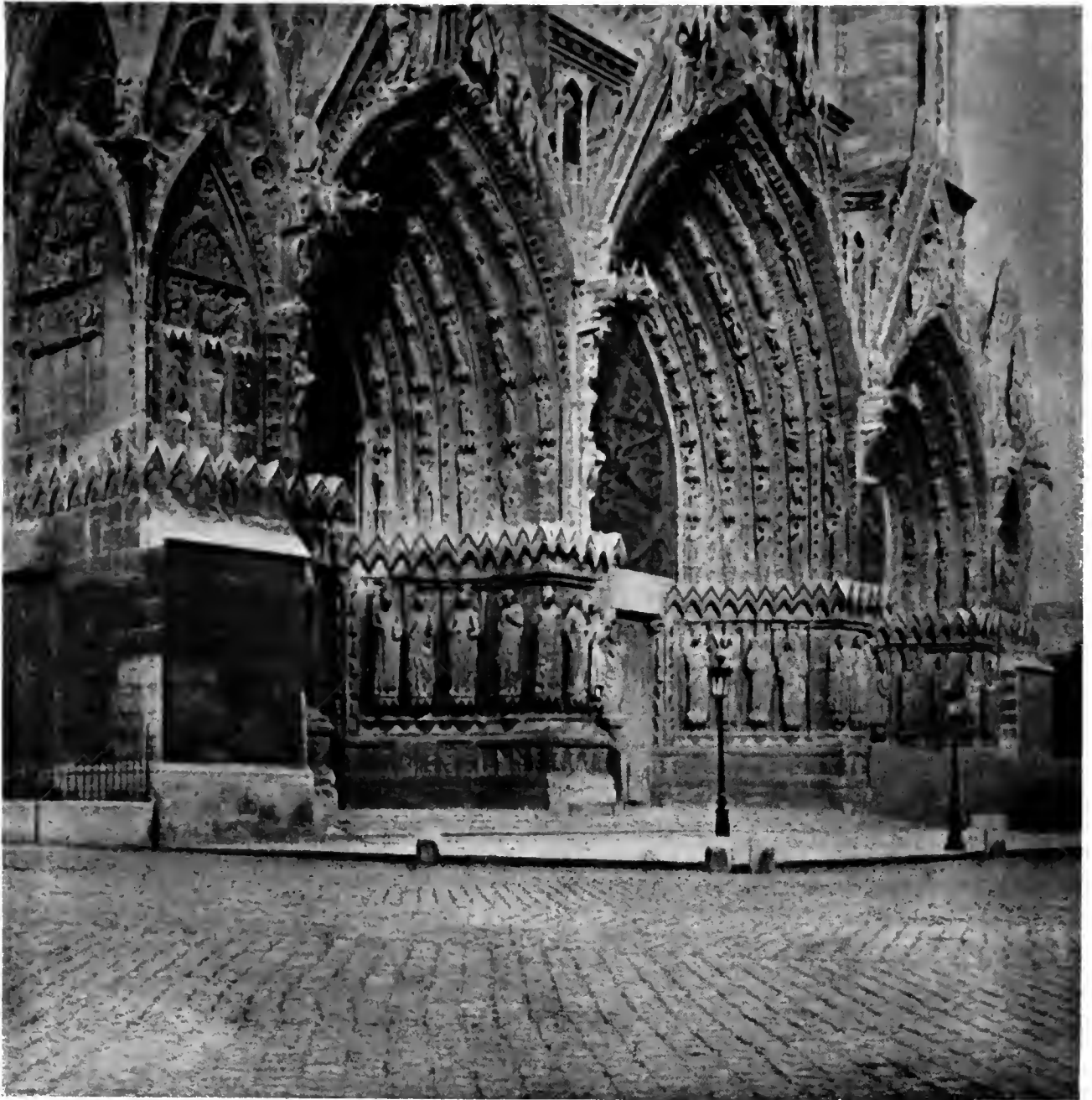
NUDE WITH BLACK SHAWL.

By E. H. WESTON (CALIFORNIA).



LADY IN BLACK.

By H. MORTIMER-LAMB (MONTREAL, CANADA).



THE PORCHES OF RHEIMS IN 1899.

By FREDERICK H. EVANS (LONDON).



KATRINA BLAKOWSKA.

BY HUGO VAN WADENOYEN, JR. (CARDIFF).



THE ADVENTURERS.

By W. H. PORTERFIELD (BUFFALO, U.S.A.).



THE SPANGLED GOWN.

By SHERRIL SCHELL (London).



A CORNER OF COVENT GARDEN MARKET.

By H. ESSENHIGH CORKE (SEVENOAKS).

18-1880
1880
1880



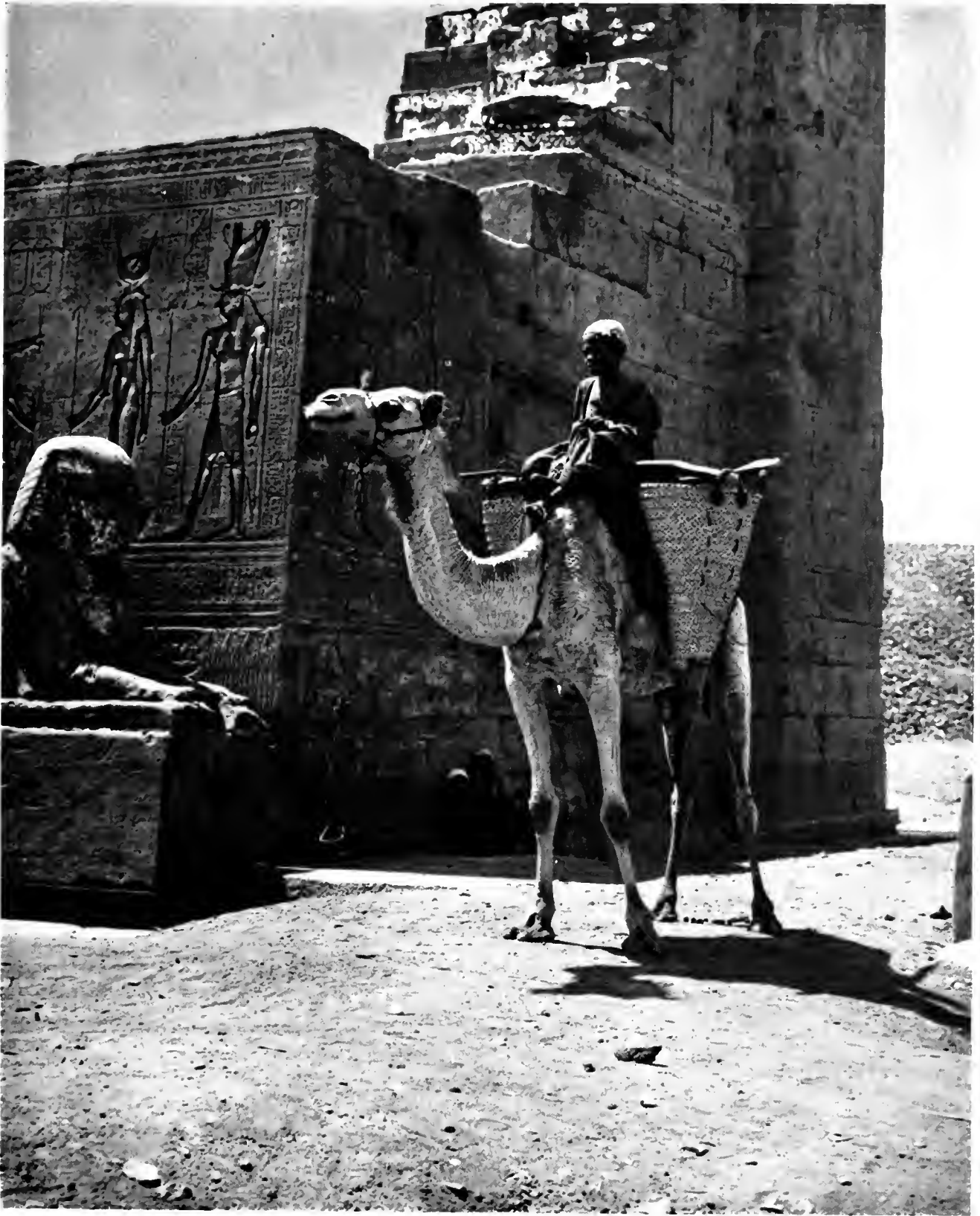
ROSES.

By GUIDO REY (TRIN, ITALY).



THE BIRTH OF A BATTLESHIP

By
F. J. MORTIMER
(London)





THE WHARF, LINCOLN.

By BERTRAM COX (LINCOLN).



HYDE PARK CORNER.

By A. H. BLAKE (LONDON).



OLD CHINA.

By MR. AND MRS. F. WESTON (PORTSMOUTH).



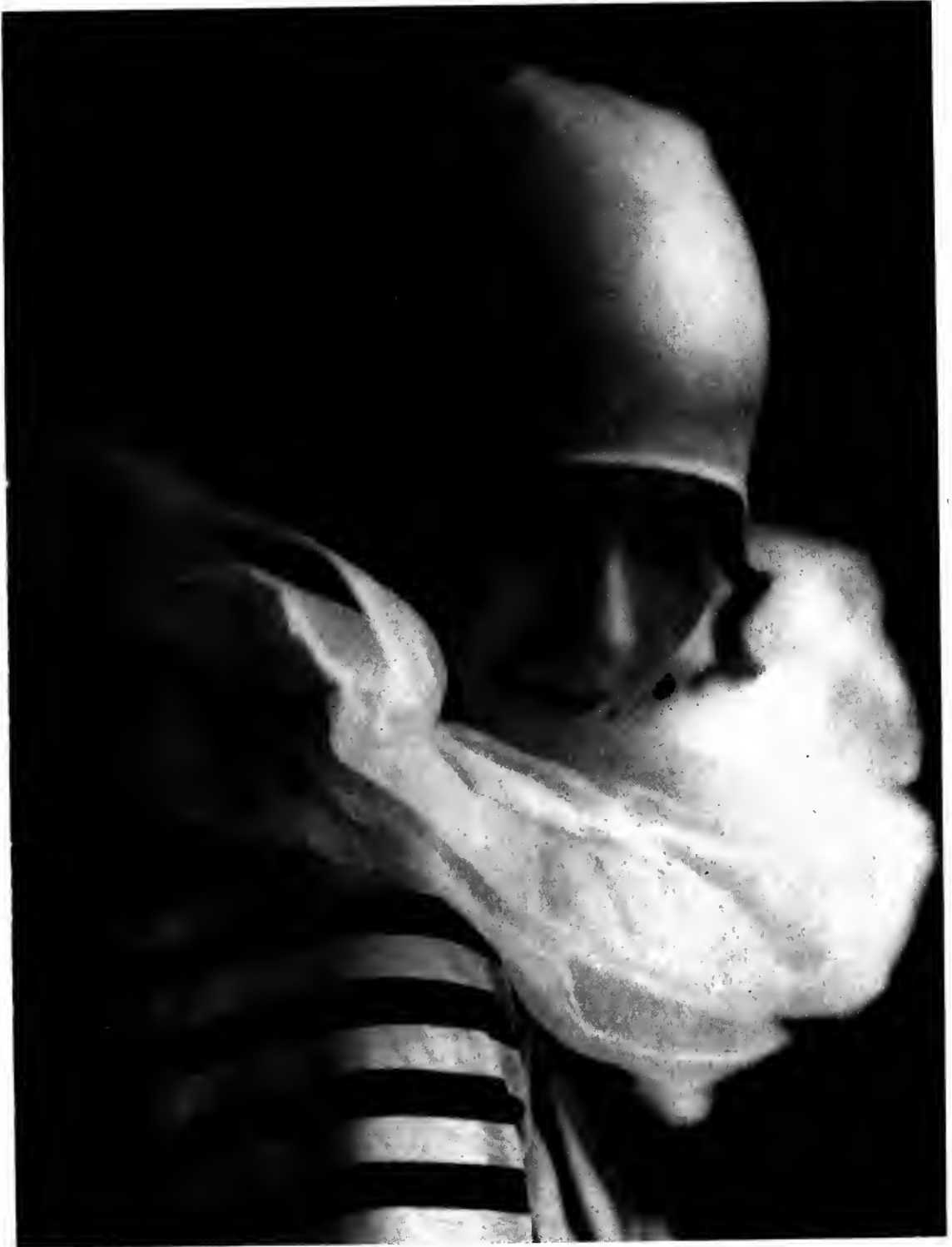
THE BRIDE'S CHAIR.

By Miss GERTRUDE ATCHISON (Oxford)



STORM-TWISTED.

By H. C. MANN (VIRGINIA, U.S.A)



ELSIE.

By Miss FLORENCE VANDAMM (LONDON).



THE CASKET.

By ANGUS BASIL (LONDON).



SPRING.

By Mrs. G. A. BARTON (BIRMINGHAM).



FLYING THE KITE.

By Miss B. MERCER (DUBLIN).



"BABY WANTS IT TOO!"

By SIDNEY V. WEBB (CALIFORNIA).





OLD HOUSES ON THE CANAL.

By H. BERSSENBRUGGE (HOLLAND)



FROM OLDEN TIMES.

By ADRIAN BOER (HOLLAND).



SUMMER LANDSCAPE.

By J. WILLIAMS (MELBOURNE, AUSTRALIA).



THE FUR LOA.

By PAUL L. ANDERSON - NEW JERSEY, U.S.A.



IN THE MAY OF HUMAN LIFE.

BY H. MORITA (KANDA, JAPAN).



AT AN EXHIBITION.

By H. YAHAGI (TOKYO, JAPAN).



PLAYING KOTO.

By B. HAGUDA (TOKYO, JAPAN).



POUR NOS SOLDATS.

By DR. S. BRICARELLI (TURIN, ITALY).



PORTRAIT, MRS. NAGELMACKERS

By
MALCOLM ARBUTHNOT
(London)



“Build me straight, O worthy master:
Staunch and strong, a goodly vessel
That shall laugh at all disaster,
And with wave and whirlwind wrestle!”

By S. A. PITCHER (GLOUCESTER).



LAMB'S ROCK, COONOR.

By E. W. STONEY, C.I.E. (INDIA).



PORTRAIT M.L.L.E. S.

BY RUDOLF EICKEMEYER (New York 1901)



A STUDY IN LIGHT AND SHADE BY MISS BLANCHE C. HUNGERFORD (MARYLAND, U.S.A.).



MISS ETHEL CHANTRY.

By W. R. BLAND (DERBY).



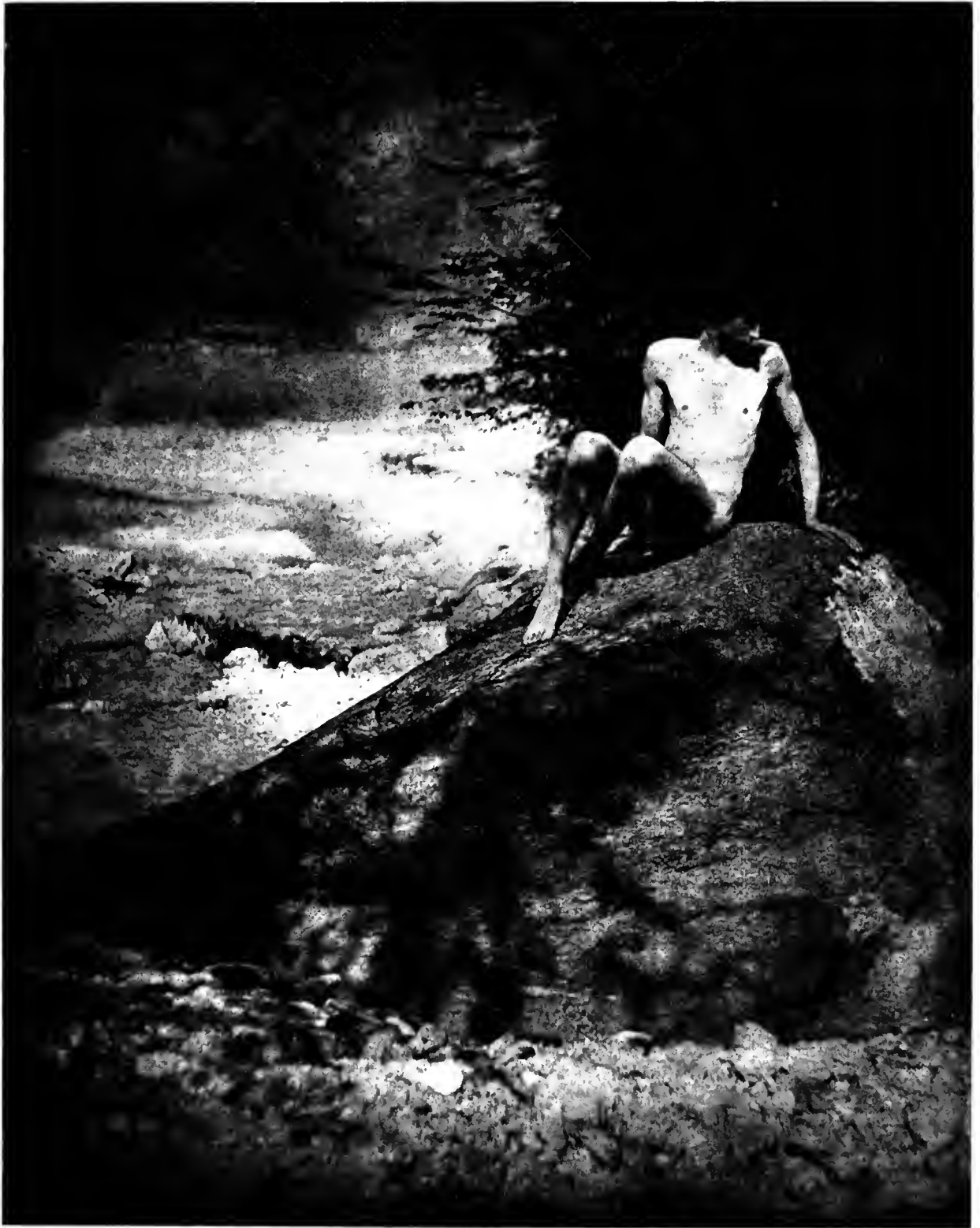
A WELSH GIRL.

By HUGH CECIL, LONDON.



LOADING UP THE CAMELS.

By ALEX. KEIGHLEY (STEELE).



BACIO DELLA LUNA.

By Miss WILLIAMINA PARRISH (St. Louis, U.S.A.)



DEGANWY.

By HAROLD CRAWFORD (LEEDS).



THE AULD BRIG, DUMFRIES.

By DAN DUNLOP (MOTHERWELL).



BEHIND THE SCENES

By
ROBERT DEMACHY
(Paris).



MOUNTAIN SHEEP.

By J. R. B. WELLINGTON (ELSTREE).



COMING FROM THE BOATS, ARAN ISLANDS, CO. GALWAY.

By T. MASON (DUBLIN).



A STUDY.

By BERTRAM PARK (LONDON).



AUTUMN—LUGANO.

By R. W. BLAKELEY (MANCHESTER).



CURLING AT KANDERSTEG.

By WARD MUIR (London).



THE JOLLY TOMBOY.

By MARCUS ADAMS (READING).



REFUGEES.

By A. S. WEINBERG (HOLLAND).



"WHOSE BLAZE IS NOW SUBDUED TO TENDER GLEAMS."

By D. F. MERRETT (HARPENDEN).



MORNING MISTS.

By GASCOIGNE LYNDE (MADRAS).



LACHENDE MEISJESKOP.

By WILLEM ROEMER, Jr. (ROTTERDAM).



A STREET IN TOLEDO

By
J. CRAIG ANNAN
(Glasgow)



LA LIEUTENANCE, HONFLEUR

By JAMES McKISSACK (GLASGOW).



SIDI-BISHR.

By J. H. COATSWORTH (ALEXANDRIA, EGYPT).



HERROT VETRÛBT.

By Mrs. IMOGEN CUNNINGHAM PARTRIDGE (WASHINGTON, U.S.A.).



A BIT OF GENOA - ITALIAN BUILDING PEOPLE

BY JAMES N. DOOLITTLE - SAN FRANCISCO, U.S.A.



SAIL BOATS AT DOCK.

By H. W. SCHONEWOLF (BUFFALO, U.S.A.).



THE EVER-MOVING SANDS.

By A. J. CHORLEY (Cardiff).



THE PASSING SHOW.

By W. THOMAS (London).



MADemoiselle SANS GÈNE.

By JOHN R. BRINKLEY (GLASGOW).



THE STILLY NIGHT.

By J. M. WHITEHEAD (Alva).



IN OLD DIXANT.

By Miss STELLA MALCOLM (Edinburgh).



"THE WICKED STEPMOTHER"
(Miss Margaret Morris)

By
WALTER BENINGTON
(London)



SILHOUETTE.

By Mrs. AMBROSE RALLI (LONDON).



10-2-10000

PORTRAIT OF A DOG.

By Mrs. FRANCESCA BOSTWICK (CONNECTICUT, U.S.A.).



THE COLLEGE.

BY NICHOL ELLIOT TORONTO, CANADA.



THE CRESCENT.

By W. H. RABE (CALIFORNIA).



NASTY MEDICINE.

BY RICHARD POLAK HOLLAND.



SUNLIT POOL.

By FRED. A. ARCHER (LOS ANGELES, U.S.A.).



THE HOME OF MANY MYSTERIES.

By H. P. WEBB (CALIFORNIA).



A SUNNY GROUP.

By W. HAROLD HOUSE (SEVENOAKS).



A CANAL, BRUGES.

By CHARLES JOB (LONDON).



THE MARKET.

By CHARLES H. L. EMANUEL (LONDON).

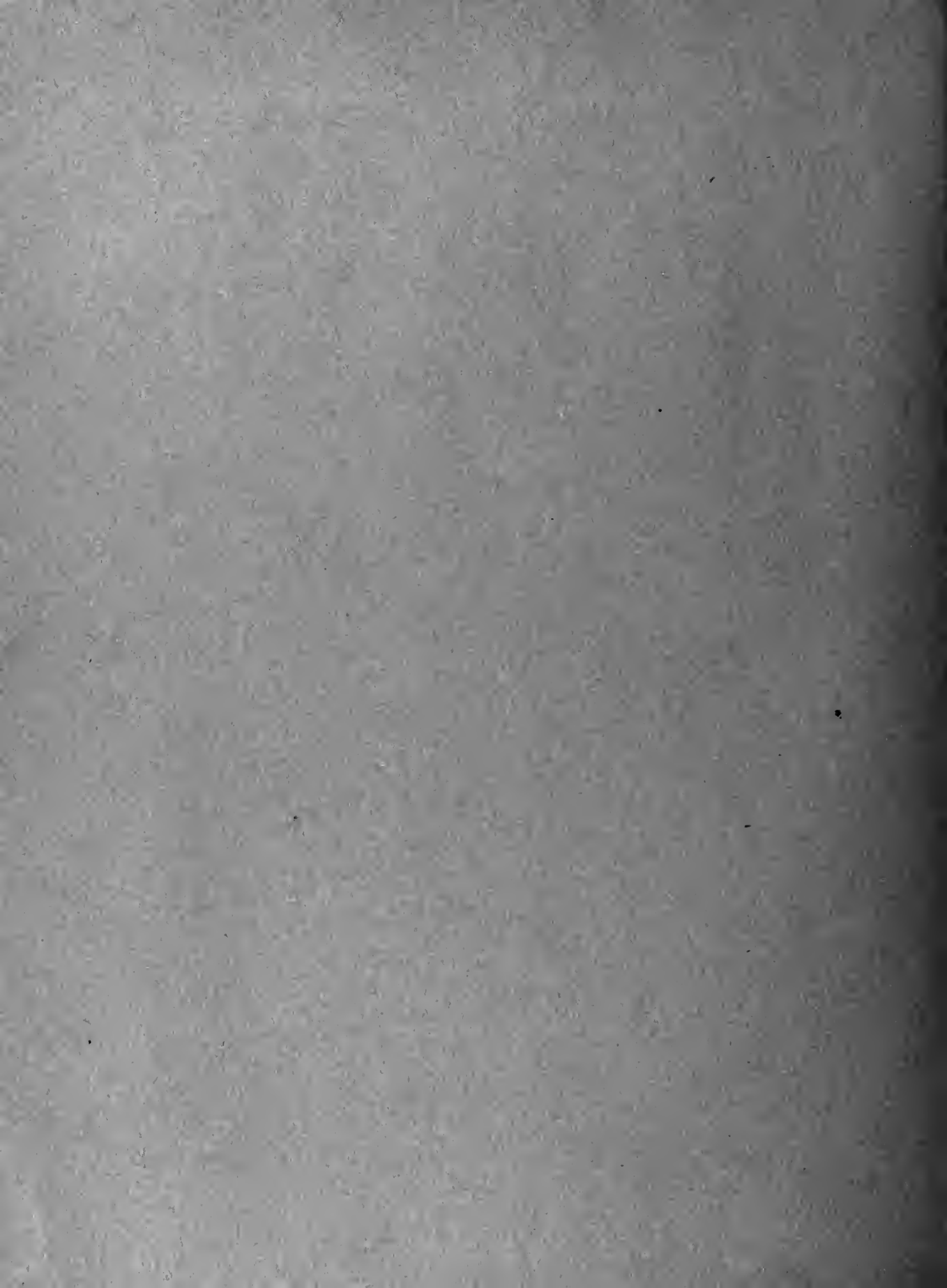


THE DOLL'S DAY

(Charles introduces the rabbit to the dog)

By

WILL AND CARINE CADBY
(Borough Green)





MISS ANNA LARSSON.

By JULIUS FOLKMAN (DENMARK).



THE WHITE HOUSE, WASHINGTON.

By H. C. TORRANCE (PITTSBURGH, U.S.A.).



A WINTER'S DAY, PETROGRAD.

By PRINCE ALEXANDER GAGARIN (BARCELONA, SPAIN).



THE HILLSIDE.

By A. R. F. EVERSLED (LONDON)



OLD SHOREHAM.

By A. E. MARLEY (LONDON).



THE RAIDER.

By MELVILLE MACKAY (PORTSMOUTH).



MAKING FOR HOME.

By S. BRIDGEN (LONDON).



A DECORATIVE STUDY.

By Miss COMPTON COLLIER (FINCHLEY).



THE HARBOUR, EVENING.

BY TURE SELLMAN (SWEDEN).



DANCE OF THE SPRINGTIME.

By E. WILLIAMS (CALIFORNIA).



THE TAIL OF THE FLOCK.

By W. F. BALDWIN (NEW SOUTH WALES).



LA PRIÈRE.

By ROWE LEWIS (WINNIPEG, CANADA).

THE PURSE OF

FORTUNATUS.

By
M. NESBIT.



EVERY child and every grown-up is familiar with that most alluring of fairy stories, Prince Fortunatus and His Magic Purse. How it was never empty. How it was always handy at the right moment, and how, whenever the fortunate owner wanted to give alms, pay a bill, or buy anything he just fancied, there was the right amount that he wished for in the purse. Fancy having a purse like that in these hard times! Fancy being able to get those little things you want so badly but which have to be forgone because you haven't the money and must economise. Fancy—but stop! Is it fancy? Has it ever occurred to you that you have a Purse of Fortunatus? You have a camera. You have negatives. You can make prints.

One's desires, alas, nowadays, must all too frequently be subservient to one's purse. In my own case many desires have been quelled by necessity, and it was not until I realised that my camera was indeed a Purse of Fortunatus that many possibilities were made probabilities, and probabilities were made certainties. Once having had the right course pointed out to me, the road became clear and difficulties vanished. So soon as I was convinced that photographs were wanted by the papers and that the papers were prepared to pay for them, my camera and my stock of negatives took on a different aspect in my eyes. Two years ago my eyes were opened. How, I will tell you how later, but in the meantime I will relate just one of the ways by which I turned my plates and films into cheques and Treasury notes.

A preliminary overhaul of my negatives did not seem to disclose much that could be called strictly topical. Yet I soon discovered that there were many that could be made topical, and there were many records of happy holiday grounds of the past. Subjects that were concerned with the four seasons, Spring, Summer, Autumn and Winter, were also separated, and so on with a variety of other subjects that I had discovered could be turned to account when the right time arrived.

I then made prints. But here I must say at once that I realised that anyone who attempts to make money with his camera, in the way that I have, must go about the job in a businesslike manner. I do not mean by this that he must make a business of the work, to the neglect of his other vocations—far from it. But he must bear in mind that what is worth doing at all is worth doing well. I therefore decided that my prints should be as perfect as I could make them, and, moreover, they should be presented in the manner which I had discovered would make them appeal to the attention of the editors who would see them.

These prints, some of them small enlargements on glossy bromide paper, were all carefully trimmed and properly labelled with a full description, and my name and address. A deliberate onslaught on a plan prepared for me was then made on the illustrated press generally.

About half a dozen prints were chosen for each selected paper, and when all was ready they were sent the rounds. At first, before I fully realised the idea I had been told to work out, many came back, but some were accepted, and regularly for a month I sent a series every week.

I then took stock. Twelve packets each week at threepence per packet meant twelve shillings in the month. As the prints doubled their parts, those that were returned were repacked and sent in another direction. The total cost of printing material was therefore less than a pound.

In the first round five prints were accepted at half a guinea apiece. My total outlay for the month, therefore, was well covered. During the other three weeks the average of acceptances increased, and at the end of the first month I was ten

pounds in pocket. It was not until six weeks later that I was able to spare the time to make another batch of prints and repeat the process, with even better results. The pictures were altered to suit the seasons, and were added to from new negatives of subjects that I learnt were good sellers, and in some cases combination printing, such as the addition of clouds to otherwise plain skies over certain subjects, helped to sell the pictures to those papers that took non-topical stuff.

The ambition to make a definite sum for a certain purpose—no less than one hundred and twenty guineas—now became a fixed idea in my mind. In less than two years the sum was made and my object was achieved, but my eyes having been opened to the possibilities of my Fortunatus Purse, it is not likely that the lessons learnt and the experience gained will be thrown away. The path was too pleasant and the reward too tempting to abandon the journey.

You may ask how the idea to apply my amateur photographic knowledge to a definite and remunerative purpose first arose. The course of instruction given by the Practical Correspondence College of 15, Thanet House, Strand, W.C., was the key that unlocked the golden gate and enabled me to find such treasure-trove among my negatives.

When I think of the vast stores of negatives that must be in the cupboards of the amateurs of this country, I am convinced that it only needs a little instruction of the right kind to turn them into cash. To all amateur photographers, therefore, who read these lines, I can give this advice. Write to Mr. Vincent Lockwood of the P.C.C. at the above address, send him six of your prints, tell him your photographic experience, and ask for a criticism of the prints and particulars of the postal course of instruction. He will advise you in his reply as to your prospects, and I am convinced that if you possess a Purse of Fortunatus he will find it and help to open it for you.

Until you have proved for yourself the truth of what I have told you, you may not believe that editors really desire, and pay for, photographs from amateur photographers. But they do!

Every editor of a picture paper needs such photographs, and his appetite for them is insatiable. The editor of a picture paper, for instance, may be full up with short stories or articles, and often puts in little notes begging authors not to send in any more, but you never see paragraphs asking people not to send in any more photographs! No, he can't get enough pictures of the kind he wishes to publish.

The purse exists right enough. Can it become yours? Some amateur photographers have discovered this purse, and keep mighty quiet about it, because they want to make it yield all the half-guineas they can. Literally hundreds of pounds are paid out every week in reproduction fees for photographs, there is no reason why there shouldn't be twice as many freelance press photographers in the field.

People who do not see many illustrated papers and journals have no idea what a lot they could do in this direction, even in a period like the present. The camera may have been laid aside, but what does that matter? You have plenty of negatives stowed away in boxes, and dozens of subjects are probably saleable if you only know which to print and send in.

Gaslight and bromide paper is cheap enough, and you can probably make enough gaslight prints during the next few months to earn more money from photography than you have ever spent on your hobby. Isn't it worth while to prove your own ability by submitting six prints for a free criticism? The Purse of Fortunatus is so valuable in these days of high prices and heavy taxation.

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Editorial.

Have you ever thought of your photography as Thought-transference?

Have you thought of it as the communication of an idea, or of a scene which has been seen and enjoyed, or of a mood, to others?

What else is it?—unless you keep your photographs to yourself.

Consider the ringing of a bell. You pull a knob, or press a button, and this mechanical process transmits your impulse to others. Your brain has an impulse to which you give mechanical effect; someone answers. Mind has acted upon mind, but it is not such a simple process as it seems.

Consider the railway signalman. A pair of iron levers, one in a signal box and the other several hundred yards away on a post, are sympathetically connected; when the man hauls one of them through a certain angle, the other lever or semaphore arm revolves through a similar angle. The disturbance has travelled from one to the other through a very obvious medium of communication, an iron wire or rope.

Again, consider the writing of a letter. Your letter is, properly considered, a curious little affair on which are scrawled, black on white, tiny characters—all twists and twirls and curves and dots. And this familiar but really wonderful thing would be totally unintelligible to, say, a Chinaman or a Persian or a Spaniard. Yet when your friend receives it, his senses and understanding at once absorb an impulse from the inner you!

From your thought to his has gone a message! Just as if you had hauled on a bell-pull or jerked over a lever, but, still more interesting, this time it is a direct communication of ideas and thoughts from one mind to another.

More wonderful still, by means of the curious scribbles of your pen, or the still more remarkable 1,000-taps-a-minute of your typewriter keys, you produce emotions in your friend! If he be a true friend your message produces joy, it cheers and elates him. Or it may produce dejection, jealousy, the dismals, the mumps, and the dumps.

But, to return to our point: your photography is a means of transmitting your impressions of things photographed. Do make it as perfect as possible by using plates that are so good that they are made by

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There is a saying which is so well known and often quoted that it is about to pass into the Bromidic Bodleian. It is the truism that "The person who never makes a mistake never makes anything."

Henry Ward Beecher (who knew how to turn a phrase) put the idea rather more nicely in the following sentence: "A man who does not know how to learn from his mistakes turns the best teacher out of his life."

Now we have recently had a letter from an Imperialist who suffers from a great grief; he says that for some considerable time prior to his beginning with Imperial Plates he used other kinds. He now regrets that so much time and so many pictorial possibilities have been wasted by the use of plates inferior to the Imperial series.

Our friend is now the gainer by his error, for he has learnt to value a really good plate as one of the secrets of making the hobby of photography worth while. The making of a beautiful negative is one of the first delights of photography, and for the real crisp sparkling effect which connotes beauty in a negative you MUST use Imperial Plates. It's the specially rich emulsion.

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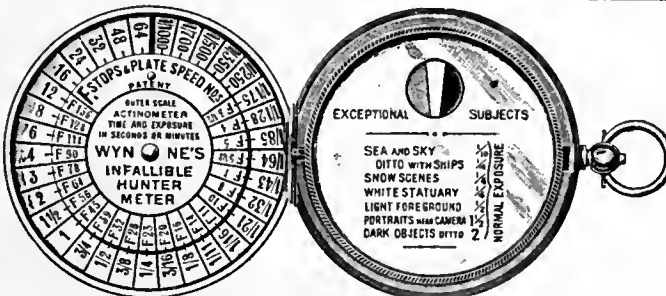
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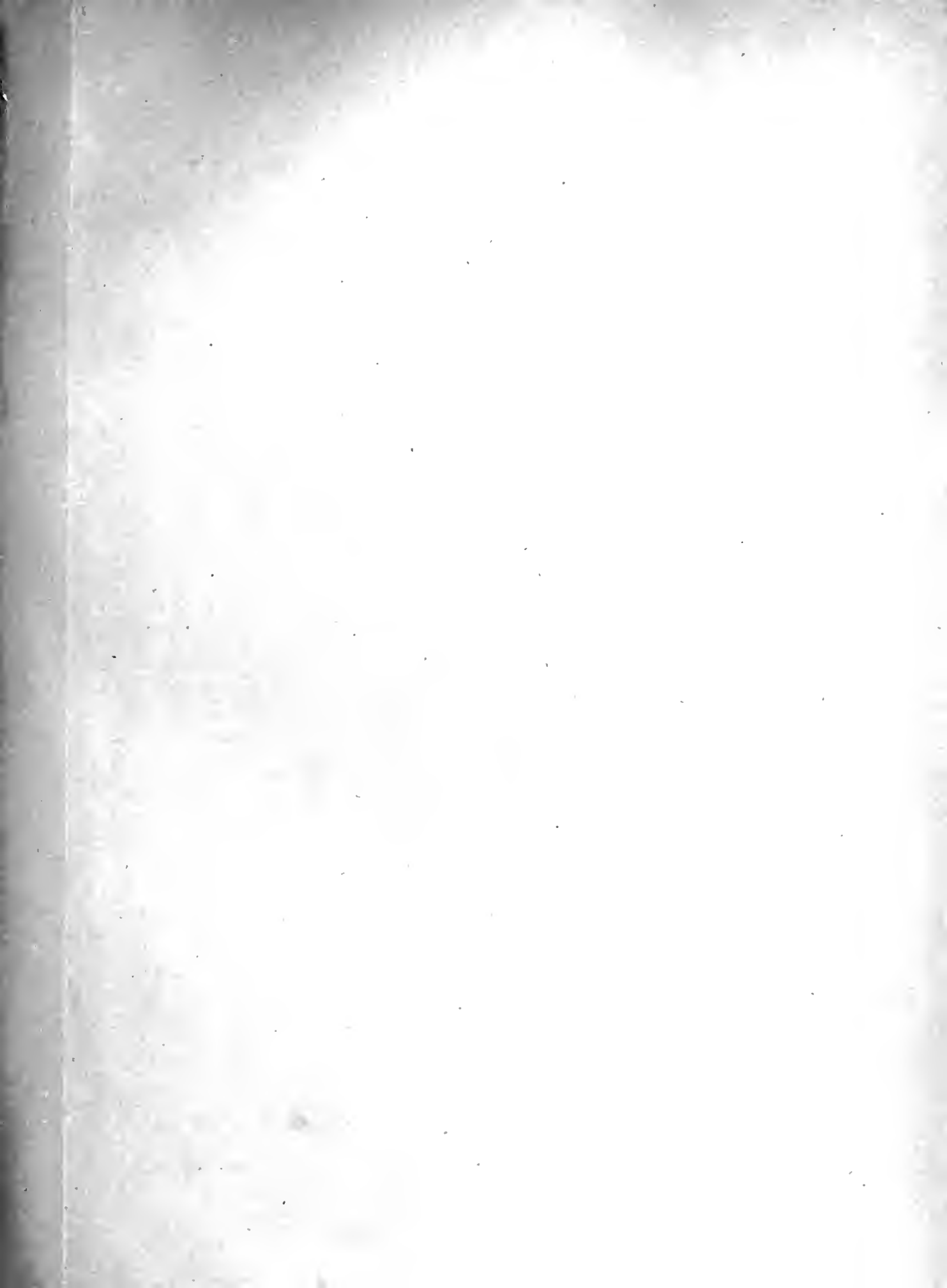
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