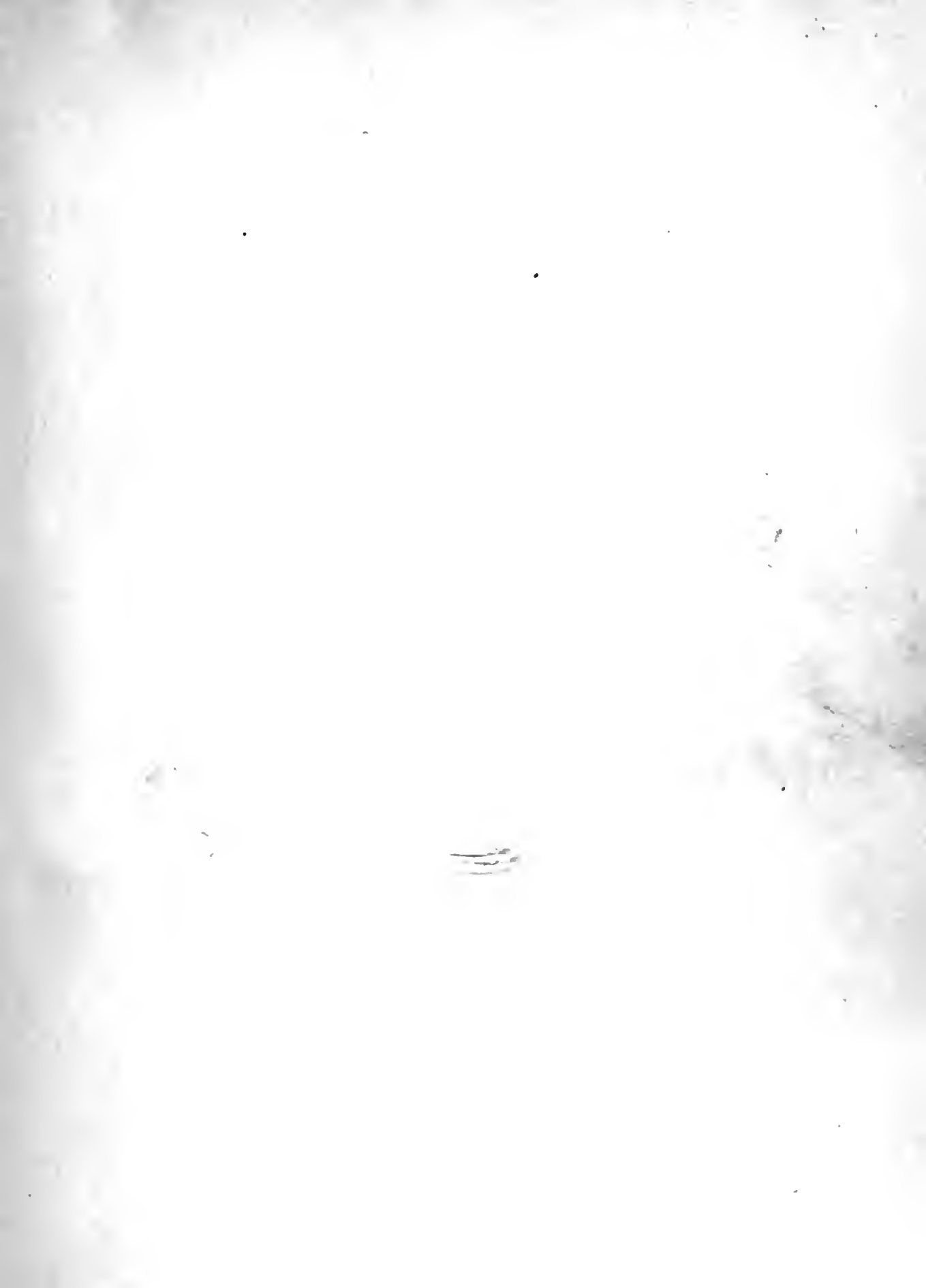


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PHOTOGRAMS
OF THE YEAR
1921



ROCOCO.

By
FERDINAND FLODIN
(Stockholm).

PHOTOGRAMS OF THE YEAR 1921

THE ANNUAL REVIEW OF THE WORLD'S
PICTORIAL PHOTOGRAPHIC WORK

—EDITED BY—

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

Art-Editor of "The Amateur Photographer and Photography,"
Editor of "The Dictionary of Photography";

Author of "Marine Photography," "Magnesium Light Photography,"
"Photography for the Press" etc., etc.

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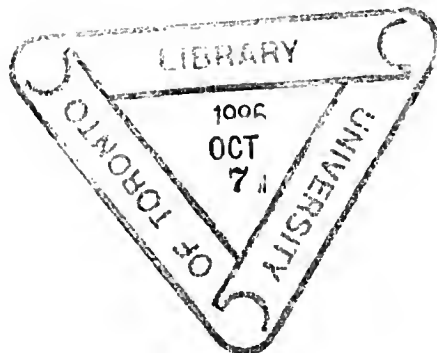
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DISCARD

EVERY year the Editor of this annual review of the world's pictorial work in photography is confronted with a difficult problem. Every year the problem becomes less easy of solution. It is, in short, the problem of fitting into a definite number of pages an indefinite number of excellent pictures that are available for reproduction, a selection of which would fill a book twice or three times the size of this one. The past year has been a great one for pictorial photography, and the number of representative pictures worthy of a place in the Annual has been larger than ever before, but it is hoped that a high percentage that can justly claim to be "photograms of the year" have been included. The exigencies of space must, therefore, again be the reason for the non-inclusion of many of the works submitted for the Annual. For those whose pictures have been crowded out the Editor's regrets are sincere; the loss is as much his as theirs, and to all who have placed prints at his disposal for reproduction his thanks are tendered.

Indices to pictures and authors, etc., will be found on pages 2, 4, 6, 8, 10, 12, at the end of the book.

Pictures intended for "Photograms of the Year 1922" should be submitted not later than August 31st, 1922. Address: The Editor, "Photograms of the Year," 20, Tudor Street, London, E.C.4.

An exhibition of the original pictures from which the reproductions in this volume were made will be held at the London Camera Club, 17, John Street, Adelphi, W.C., during February, 1922. After that date, the collection will be available for exhibition at Photographic Societies and other centres. Application should be made to the Editor, "Photograms of the Year," address as above.



THE YEAR'S WORK.

By THE EDITOR.



HE year under review in the present volume has been a period of activity and progress for photography generally, and it is not too much to say that there has been more productiveness in pictorial work with the camera than in any pre-war year.

Amateur photography has undoubtedly been booming in 1921, and, although vast numbers of cameras have been in use and an endless quantity of photographic material has been expended, it is gratifying to know that the general tendency has been towards the production of better and more serious work than in the past. True, there has been, and always will be, the snapshot photographer, who, butterfly-like, exists for a season only, and, having acquired a small cheap camera as part of his holiday equipment, uses it for casual record purposes only; but one is glad to think that the spread of knowledge of what photography is capable of in the matter of picture-making has grown apace. There are more photographers on every side who are striving to express their individuality, imagination, and taste in the matter of a graphic representation by means of the camera than was ever the case before.

A notable tendency, which may be due to the general spread of amateur work, has been the desire more frequently to express the characteristic qualities of photography in picture-making than to rely more upon a striving after the effects given by other graphic processes. In no recent year has straight photography been so much in evidence in the production of pictures than during the past twelve months, and this has been particularly evidenced in the work that has been exhibited at leading shows and in the work that has been submitted in competitions, etc., during the year.

It is a matter for comment that this desire to make use of the intrinsic powers of the photographic process is not specially confined to this country; collections of work that have reached us from different countries in Europe, from the Colonies, and from America show the same tendency, and we are inclined to think that the desire to exploit photography at its best has become almost universal.

We must confess, however, that in many cases we have a suspicion that the more clever workers of the pictorial school, having realised that the qualities of straight photography are admirable, have been led on occasion to apply their skill to simulate those qualities by divers means at their disposal, their argument being that "control" to any extent is permissible so long as it is not evident to the eye of the observer. To a certain extent they are right, as the final result is the thing that matters, and if this gives every satisfaction to those who accept the result on its face value as pure photography there is no harm done.

Another matter that is worthy of note, and upon which we commented last year, is the further tendency towards a levelling up of pictorial work as seen at the leading exhibitions. At the London Salon of Photography and at the exhibition of the Royal Photographic Society were to be seen in great numbers pictures that would have stood out as epoch-making efforts in almost any of the exhibitions of a decade or more ago; but the pictorial standard has become so high, and the knowledge of the producers of pictures so expert, that it is difficult to point to any picture at this year's shows as being a "picture of the year."

In the London Salon for 1921 the entry of fine pictorial work from all parts of the world was larger than in any previous year in the history of the exhibition, and the prestige of the Salon and the honour of being hung on its walls greater than ever: it was generally acknowledged that the exhibition was the most notable show of pictorial photography ever seen in London.

The Salon, reflecting as it does the trend of the best pictorial photography of the day, emphasised one or two other points that have already been the subject of discussion in the photographic Press. First, it showed that the tendency towards making use of the human face and figure for picture-making is greater than that towards landscape or other non-personal subjects; secondly, that there is a decided slump in photography in colours or coloured photographs—in fact, we doubt, even if colour photography on paper in the popular sense of the term becomes an accomplished fact, whether it will ever oust good monochrome work from favour; and, thirdly, that the present is the day of the hand camera: the best exhibition prints in many cases may be regarded as the apotheosis of the snapshot.

The R.P.S. exhibition in a lesser degree reflected the same tendencies, and one also saw on the walls of the annual show at Russell Square evidences of the energies of the newly-formed and badly-needed "pictorial group" that has been evolved from the heterogeneous membership of the Society.

Pictorial groups, under various names, have gathered together to help forward the good work of photography as an art in all parts of the world. This has been notably the case in Scotland, where the Scottish Photographic Circle has held strongly supported exhibitions, and in Wales, which has developed in the Cardiff district a very definite school of pictorial workers of outstanding merit.

References to similar associations for the furtherance of pictorial photography outside the British Isles will be found in the following pages in the articles dealing with different countries.

The good work of stimulating interest in pictorial photography and educating the public eye to an appreciation of what can be done with the camera in making pictures has been still further helped by the circulation of the collections of original pictures appearing in "Photograms of the Year." The collections for 1918, 1919, and 1920 are in constant demand by photographic societies, and a collection was sent to Europe during the early part of the year. Another collection is due in New Zealand in 1922. It is hoped that, with the permission of the authors of the prints, these collections may be retained for some time longer for circulation in all parts of the world. They are greatly appreciated wherever shown, representing as they do the pick of each year's work, and they give pictorial workers in all other centres where photography is practised an opportunity of seeing a miniature Salon of concentrated quality and interest.

The past year has seen the holding of an increasing number of smaller exhibitions throughout the country, organised by the British Photographic Societies. All these appear to have met with considerable support and success. There have also been several successful open exhibitions, notably the "Northern," held at Liverpool in the Spring.

Photographic manufacturers have also taken a hand by organising extensive competitions with valuable prizes. The primary object of these competitions has been, of course, to advertise the particular materials made by the firms, but, incidentally, they have done another good work, and that has been the popularising of photography by setting up a definite object at which pictorial and other workers have aimed. Some of these competitions have been productive of much fine work, and for the forthcoming year other competitions have been announced that we have no doubt will prove equally as attractive and stimulating.

During the year a number of exhibitions have been held at the house of the Royal Photographic Society in Russell Square, and notable amongst these was the Colonial Exhibition organised by "The Amateur Photographer and Photography." This included representative work from practically all our Overseas Dominions which had been entered for the Colonial Competition of "The A.P. and P." A further exhibition organised by the same paper was that of the Prize Pictures from the Monthly Competitions, and this formed an admirable exhibition of pictorial work that appealed to a large number of visitors.

At the Camera Club also a series of house exhibitions have been held, notably an overflow exhibition from the London Salon.

The inclusion in the ranks of professionalism of some who, not so many years ago, were amateurs themselves has had a very marked effect, and the influence of the work shown in the London Salon and the R.P.S. Pictorial Section is also evident. This influence is twofold in character. It not only affects the professional workers themselves, but, by educating the taste of the public in pictorial photography, has created a demand for a better and more individual type of work than has been put forward in the past.

Early in the year The Photographic Fair was held in London, and brought together a representation of all the photographic firms, but from the pictorial point of view the principal attraction was the collection of professional photography exhibited at the Fair by the members of the Professional Photographers' Association of Great Britain and Ireland.

This collection of professional photography marked an advance on anything that had been done previously, and indicated also the lines upon which professional studio work was travelling in this country; many of the professionals themselves have admitted that a great deal of this advance has been due to the lead given by amateur workers. New paths of pictorialism have been opened up, and there is now a striving after more distinctive and personal methods.

A selection from this exhibition of professional work was sent to the American Congress, and collections of British professional work have also been sent by the P.P.A. to Vancouver, South Africa, Sweden, and other places, in addition to British centres.

That pictorial photography and technique must ever go hand-in-hand has been demonstrated by the increased appreciation and greater use of panchromatic plates by the leading exhibitors. The production of these plates has recently reached

a high pitch of perfection. Properly used, in conjunction with suitable screens, they have made possible the rendering of many fine natural tonal effects that would not otherwise have been secured with ordinary plates in the usual manner. This difficulty of rendering correct tonal qualities in the subject has always been one of the obstacles in the path of the sincere pictorial photographer, and has been a factor in, and an excuse for, a large amount of the "control" used in the production of many exhibition pictures. Handwork and other methods of working up were necessary to secure effects that were not possible with straight photography, but the panchromatic plate more regularly used bids fair to eliminate many of the troubles arising from faulty tone rendering. By the use of desensitisers these plates have also been made more readily available for amateurs who, previously, were shy of their use in view of dark-room difficulties.

Another result of the increased tendency towards straight photography by more correctly rendered tone qualities in negatives has been the steadily growing use of the development papers, such as bromide and gaslight, for practically all types of work. A contributory cause of the popularity of bromide paper for exhibition work has been the facility it offers for the production of large pictures by enlargement from small negatives. The cost of materials has still to be considerably reduced before it reaches the pre-war state, and, in the meantime, a multitude of workers are content to use small cameras and plates, relying on subsequent straight enlargements for their finished work. In a measure, too, these large bromide prints have been responsible for the popularity of processes such as bromoil and carbro, both of which have a number of enthusiastic followers for exhibition pictures.

A notice of the year's work would be incomplete without a reference to the revival of interest in one who has come to be regarded as practically the inventor of photography as we know it to-day—the late William Henry Fox Talbot, who died in 1877. During the meeting of the Photographic Convention of the United Kingdom at Bristol in July, a visit was paid to the home of Fox Talbot at Lacock Abbey, Wiltshire, and his representatives presented to the President of the Royal Photographic Society a great number of extremely interesting pieces of apparatus used by Fox Talbot in his earliest experiments in photography, seventy to eighty years ago. These unique relics have now been placed in the museum of the Royal Photographic Society, and a fund has been started, including a special half-crown fund organised by the Editor of "The Amateur Photographer and Photography," which it is hoped to apply to a fitting memorial to this pioneer in our art. All photographers of every class and in every part of the world are invited to contribute.

In the following pages will again be found a complete up-to-date Directory of the British Photographic Societies. It will be seen that this list shows no falling off from that published in last year's annual, but, on the contrary, the number of societies has increased, and there is every evidence that they are all live societies who are helping along the good work to make photography an active factor in modern life. This Directory of Photographic Societies will be useful in attracting the attention of every unattached photographer to the nearest centre in his neighbourhood where he may find congenial companionship in his favourite hobby.

THE BRITISH PHOTOGRAPHIC SOCIETIES.

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Aberdare Camera Club	Aberdare Y.M.C.A.	Not fixed	12/-	Napier E. Bye, 51, Seymour Street, Aberdare
Aberdeen Century Camera Club	Not fixed	Irregular	5/-	J. B. Philip, 8, Belvidere Crescent, Aberdeen
Aberdeen Photo. Art Club	220, Union Street, Aberdeen	Friday	7/6	John Rae, 74, Union Street, Aberdeen]
Aberdeen Photographic Association	154, Union Street, Aberdeen	Tuesday	12/6 Ladies, 10/- Associates, 7/6	J. Scott Marshall, c/o Royal Bank of Scotland, Aberdeen
Accrington Camera Club	Market Chambers, Accrington	Wednesday	10/- Ladies and Juniors, 6/-	J. R. Killeys, 165, Wellington Street, Accrington
Acton Photographic Society ...	Churchfield Hall, Churchfield Road	2nd and 4th Monday in month	5/- Ladies, 3/6; Entrance fee, 2/6	Percy Lawrence, 33, Birkbeck Road, Acton, London, W.3
Affiliations and Federations ...	(See Separate List.)			
Armley and Wortley Photographic Society	West Leeds High School, Armley ..	Thursday	6/- Ladies and Juniors, 3/6	H. Storey, 110, Monkside, Armley, Leeds
Ashton Secondary School Photographic Society	—	Irregular	3/-	W. G. Brown, 101, Denton Road, Audenshaw
Ashton - under - Lyne Photographic Society	Not fixed	Irregular	5/-	Thomas F. Kershaw, Greeba House, Ashton-under-Lyne
Aston Photographic Society ...	Burlington Hall, High Street	Thursday	5/-	Reginald J. Cooper, 17, Anglesey Street, Lovells, Aston, Birmingham
Ayr Amateur Photographic Society	New Bridge Street	Monday, 8 p.m.	7/6	J. R. Cowie, 36, Queen's Terrace, Ayr
Barnard Castle and District Photographic Society	Mason's Pharmacy and Witham Hall, Horse Market	1st and 3rd Friday in month	6/-	E. Holdsworth, 3, Wilson Street, Barnard Castle
Barry Camera Club	Y.M.C.A.	Friday	7/6	Gwyn Morgan, Brig-y-Don, Tynnewydd Road, Barry
Bath and County Camera Club.	10a, Vineyards, Bath	Alternate Thursdays	6/-	Francis H. Gray, Vine House, Weston, Bath
Bath Photographic Society	The Red House, Bond St., Bath ..	Alternate Mondays	10/6	Miss M. Perrett, 10, Bladud Buildings, Bath
Beaumont Photographic Society	—	Sundays, 6 p.m.	—	S. Gatti, Beaumont College, Old Windsor
Bedford Camera Club	Newnham Rooms, St. Cuthbert's Street, Bedford	Every Friday in the month	7/6	R. Wilson, 3, Cutcliffe Grove, Bedford. Hon. Treasurer: G. J. Sparkes-Madge, 29, Ombertley Road, Bedford (Hon. Secretary)
Belfast C.P.A. Camera Club ..	Assembly Buildings, Howard Street	2nd Tuesday in month	4/-	D. D. Walton, 16, Martiney Avenue, Belfast
Belfast Y.M.C.A. Camera Club	Wellington Place	2nd Wednesday each month	Men, 5/- Ladies, 4/- Youths, 2/-	J. S. McInnes, 16, Martiney Avenue, Belfast J. P. Hanvey, Y.M.C.A., Wellington Place, Belfast
Belmont Red Triangle Camera Club	—	—	—	T. W. Wright, 14, Broomside Lane, Belmont
Birkenhead Photographic Association	Y.M.C.A., Grange Road	Wednesday	10/6 Y.M.C.A. members and Ladies, 7/6	R. S. Nathan, 14, Brattan Road, Birkenhead
Birmingham Field Naturalists' Club	No. 1 Room, People's Hall, Hurst Street	Tuesday	2/6 Entrance fee, 1/-	H. Thompson, 60, Castleford Road, Sparkhill Birmingham
Birmingham Municipal Technical School Photographic Society	Technical School, Suffolk Street ...	Monday	3/6 (School Students only)	J. F. Ward, 7, Ivor Road, Sparkhill, Birmingham
The Birmingham Photographic Art Club	90, John Bright Street	Friday	Gents, 4/- Ladies, 2/6	W. F. Carter, 71, Murdock Road, Handsworth, Birmingham
Birmingham Photographic Society	Birmingham Medical Institute, Edmund Street	Tuesday	£1 1s.	Philip Docker, Birmingham Medical Institute, Edmund Street, Birmingham
Bishop Auckland Photographic Society	11, Silver Street	1st and 3rd Monday in month	10/6 Country members, Ladies, & Youths, 6/-	J. R. Leng, 39, High Bondgate, Bishop Auckland
Blackburn and District Camera Club	29, Church Street, Blackburn	Tuesday	7/6	H. Cotton, 16, June Street, Blackburn
Blackpool and Fylde Photographic Society	Liberal Club, Victoria Street, Blackpool	Friday	7/6 Juniors and Ladies, 5/-	C. H. France, 9, Back Clifton Street, Blackpool
Blairgowrie and District Photographic Association	35, Wellmeadow, Blairgowrie	3rd Tuesday in month	3/6	D. S. MacLennan, Marchmont, Blairgowrie
Bradley and District Camera Club	Not fixed	1st and 3rd Thursdays in month	2/6	W. A. Bagnall, The Groves, Winlaton-on-Tyne
Bootle Amateur Photographic Society	The Library, Oriol Road	Wednesday	7/6	W. B. Green, 115, Clare Road, Bootle
Bolton Camera Club	Bradford Buildings, Mawdsley Street	Alternate Thursdays and Sat.	7/6 Ladies, 5/-	Arthur S. Hopkins, Howell Croft Mills, Bolton
Borough Polytechnic	108, Borough Road, London, S.E.	Wednesday	6/-	A. H. Redman, 103, Borough Road, London, S.E. 1



Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Bournemouth Camera Club....	Dene House, Poole Hill, Bournemouth	Tuesday	10/-	F. G. Burroughs, 88, Old Christchurch Road, Bournemouth.
Bournville Camera Club	Staff Club, Bournville Lane	Alternate Thursdays	Restricted to Bournville Employees	G. F. Charlton, 341, Mary Vale Road, Bournville
Bradford Photographic Society	Mechanics' Institute, Bridge Street .	Monday	7/- Juniors and Ladies, 5/- 4/-	Miss M. Gallimore, 165, Persbore Road, King's Norton W. Bartle, 48, Newport Road, Bradford
Brechin Photographic Association	Mechanics' Institute, Brechin	3rd Thurs. in month		Geo. A. Ross, Northfield Cottage, Brechin
Brighouse Photographic and Naturalists Society	Town Hall (Hall Street entrance) ..	Thursday	5/-	H. Robinson, 6, Edward Street, Clifton, Brighouse
Brighton and Hove Camera Club	109, St. James Street, Brighton ...	Irregular	Youths, 2/6 10/6	A. F. Blackman, 322, Ditchling Road
Bristol and West of England Amateur Photographic Association	20, Berkeley Square, Bristol	2nd and 4th Friday in month	10/6 Entrance fee, 10/6	W. Ellis, 26, West Mall, Clifton, Bristol
Bristol Aeroplane Camera Club	Works Studio, Bristol Aeroplane Co., Ltd., Filton, Bristol	Not fixed	2/6	F. Broad, 65, Arley Hill, Redland, Bristol
Bristol Photographic Club	Stuckeys, Wine Street	Alternate Wednesdays	Juniors, 1/6 7/6	William F. Kuner, 62, Arley Hill, Bristol
Burnley Mechanics' Institution Camera Club	Mechanics' Institution	Alternate Thursdays	11/- (including membership of Institute)	Bernard Gorter, 55, Brockenhurst Street, Burnley, Lancs.
Burton-on-Trent Camera Club	—	—	—	F. D. Hickling, 16, Derby Street, Burton-on-Trent
Bury St. Edmunds Camera Club	Y.M.C.A. Buildings, Churchgate Street	1st Tuesday in month	5/-	A. E. Wiggins, Somme Cottage, Gt. Barton, Bury St. Edmunds
Bury Y.M.C.A. Photographic Society	Stanley Street	Every Thursday, 8 p.m.	Over 21, 12/6 " 16, 10/- Ladies and Boys, 4/6 5/-	W. Rhone, 127, Wilton Hill, Radcliff
Buxton Photographic Society..	Collinsons' Café, Spring Gardens ...	Alternate Thursdays		Alfred Wilks, Craigside, Burbage, Buxton
Camborne School of Mines Photographic Society	School of Mines	Monthly	5/-	J. Osenton, 15, William Street, Camborne, Cornwall
Cambridge and District Photographic Club	Ram Yard, Cambridge	Tuesday	10/-	W. Farren, 76, Regent Street, Cambridge
Cambuslang Camera Club	Morrison Street	Alternate Tues. and Fridays fortnightly	7/6 Entrance fee, 2/6	Gavin Ferguson, 128, Main Street, Cambuslang
Camera Club	17, John Street, Adelphi, London, W.C. 2	Thursday (open daily)	£1 1s. £2 2s. £3 3s. £4 4s.	F. Seyton Scott, Camera Club, 17, John Street, Adelphi, London, W.C. 2
Camp Hill Old Edwardians....	King Edward School, Camp Hill, Birmingham	Monday	Membership restricted	R. H. Williams, King Edward School, Camp Hill, Birmingham
Canterbury Camera Club	Gaywood's Rooms, High Street	Monday	2/6 Entrance fee, 1/-	H. W. Robinson, 4, Tudor Road, Canterbury
Cardiff Camera Club	Y.M.C.A., Queen Street	Thursday	12/6	E. C. Oakes, A.M.Inst.C.E., "Abney," Neol-yderi, Rhiwbina, nr. Cardiff
Cardiff Naturalists' Society (Photographic Section)	5, High Street	2nd and 4th Tuesday	5/-	E. C. Oakes, A.M.Inst.C.E., "Abney," Neol-yderi, Rhiwbina, nr. Cardiff
Carnouatic Y.M.C.A. Camera Club	Inglewood	Not fixed	5/- Association members, 2/6	The Secretary, Y.M.C.A. Camera Club, Inglewood, Carnoustie
Castleford Y.M.C.A. Photographic Society	Y.M.C.A., Carlton Street	Friday	10/- Youths, 7/6	H. Akeroyd, "Express" Office, Castleford
Catford Camera Club	St. Lawrence Parish Hall, Holbeach Road, Catford	Every Wednesday	6/-	F. Coleman, 24, Ennersdale Road, S.E. 13
Chelsea Photographic Society.	South-Western Polytechnic Institute, Manresa Road	Monday	5/-	H. Fenton, 78, Grove Avenue, Hanwell, London, W. 7
Cheltenham Amateur Photographic Society	1, Imperial Square	Alternate Wednesdays	7/6	A. H. Smithson, Sydenham Lodge, Cranham Road, Cheltenham
Cheltenham College Photographic Society	Physics Lecture Room	Irregular	Membership restricted	R. M. Towers, M.A., The College, Cheltenham
Chichester Photographic Society	Technical Institute, North Street ..	Tuesday	5/-	J. W. Barnes, Clyde House, Chichester
Chorley Photographic Society.	Studio, Primrose Cottage Gardens..	Alternate Thursdays	5/-	J. Rawlinson, 41, Hamilton Road, Chorley
City of London and Cripplegate Photographic Society	Cripplegate Institute	2nd and 4th Mondays	7/6	J. J. Butler, 7, Gresham Street, London, E.C.
Cleveland Camera Club	Lit. and Phil., Corporation Road, Middlesbrough	Monday	7/6 Ladies and Juniors, 5/-	C. B. McCusker, 20, Samuel Street, Newtown, Stockton-on-Tees
Coatbridge Photographic Association	Carnegie Library	2nd and 4th Thursday	5/-	W. McAnsh, 8, Albany Street, Blairhill, Coatbridge
Colne Camera Club	Vivary Buildings, Spring Lane	Friday	7/6	Jos. Hy. Kay, 107, Langroyd Road, Colne
Coventry Photographic Club ..	Manchester Unity Buildings, 7, Little Park Street	Wednesday	10/6 Ladies, 7/6 Juniors and residents outside Coventry, 5/- 4/-	S. T. Shipway, 32, Croft Road, Coventry H. W. Bush, 56, Freehold Street, Coventry
Cowlairs Co-operative Camera Club	475, Springburn Road	Friday		J. Press, 7, Edgelauld Place, Springburn, Glasgow

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Craven Naturalists' and Scientific Association (Photographic Section)	Science and Art Schools, Skipton...	Friday	5/-	A. Orcheron, Embay, nr. Skipton, Yorks.
Crompton Camera Club	"The Gables," Shaw	Every evening (except Sunday)	10/6 Entrance fee, £2 2s.	Urban Sellers, 16, Ashworth Street, Shaw, Lancs.
Oreyden Camera Club	Phoenix House, 122a, George Street.	Wednesday	10/6	J. M. Sellers, "Hill Rise," 50, Russell Hill, Purley
Culcheth Camera Club	Culcheth School, Newton Heath...	3rd Monday	1/- Entrance fee, 2/6	A. Lindley, 18, Derbyshire Road, Clayton Bridge, Manchester
Cwmaman Amateur Photographic Society	Cwmaman Workmen's Institute...	—	—	H. D. Hill, 11, Railway Row, Cwmaman, near Aberdare
Daimler Photographic Society	The Daimler Works, Coventry...	Every evening	12/- Membership restricted to employees	W. S. Dixon, Daimler Works, Coventry
Dartford Photographic Society	21, High Street, Dartford	Alternate Tuesdays	2/6	21, High Street, Dartford.
Darwen Photographic Association	Arch Street	Thursday	5/-	J. W. Hind, 8, Starkie Street, Darwen
Dennistoun Amateur Photographic Association	27, Hillfoot Street, Dennistoun, Glasgow	Wednesday	Gents, 10/6 Ladies, 6/- Entrance fee, 2/6	John Macdonald, 27, Aberfeldy Street, Dennistoun, Glasgow
Devonport Camera Club	Technical Schools	Not fixed	5/-	W. H. Mayne, 8, Clarendon Terrace, North Road, Plymouth
Dewsbury Photographic Society	Central Liberal Club Buildings, Bond Street	Monday	5/-	Albert Lyles, Birkdale Road, Dewsbury
Doncaster Camera Club	New Science Room, Guildhall	Alternate Tuesdays	Senior Members, 5/- Ladies, 4/- Double Ticket, 7/6 Juniors, 2/6	J. Tremayne Blackshaw, 36, Morley Road, Doncaster
Dover Institute Photographic Society	The Dover Institute	2nd Thursday in month	5/-	W. H. Clarkson, 141, Buckland Avenue, Dover
Dublin Camera Club	8, Merrion Row, Dublin	Alternate Fridays	5/-	V. J. Wheelan, 2, Sydney Avenue, Blackrock, Co. Dublin
Dukinfield Photographic Society	Co-operative Hall, Astley Street	Wednesday	5/-	J. Marshall, Astley Street, Dukinfield
Dundee and East of Scotland Photographic Association	Y.M.C.A. Buildings	Thursday	10/-	James Slater, Rosemount, Camphill Road, Broughty Ferry
Durham City Camera Club	Not fixed	Wednesday	5/-	Wm. A. Bramwell, 24, Elvet Bridge, Durham
Ealing Photographic Society	Town Hall	Two Wednesdays in month	10/6	W. Angold, 42, Arlington Road, Ealing, W. 13
Eastbourne Municipal Secondary School Photographic Society	Everleigh Court, St. Anne's Road, Eastbourne	Last Thursday	—	J. Walker, 4, Mayfield Place, Eastbourne
Eastbourne Natural History, Photographic and Literary Society (Photographic Section)	Technical Institute	4th Thursday in month	5/-	Frank Nelson, Holme Cottage, Victoria Road, Polegate, Sussex
East Sussex Arts Club	—	Friday	10/6	Miss Ridpath, 7, Cornwallia Gardens, Hastings
Edinburgh Photographic Club	38, Castle Street	2nd Thursday in month	2/6	T. Barclay, 26, Blackford Avenue, Edinburgh
Edinburgh Photographic Society	38, Castle Street	1st and 3rd Wednesday in month	15/- Ladies, 10/-, and country members, 5/-	G. Massie, 10, Hart Street, Edinburgh
Elliott Camera and Art Club	Century Works, Lewisham, S.E.	Irregular	Not stated	George W. Bromwich, 4, Walerand Road, Lewisham, S.E. 13
Erdington Photographic	Church House	Monday	6/- Entrance fee, 1/6	W. B. Neil, 2, Fir Tree Road, Erdington, Birmingham
Ericsson Camera Club	Telephone Works, Beeston, Notts.	Thursdays, 7.45 p.m.	3/-	John A. Morey, 14, Woolmer Road, Nottingham
Everton and District Photographic Society	2, Breck Road, Everton	Thursday, 8 p.m.	10/-	J. F. Russell, 127, Strand Road, Bootle
Buxton Camera Club	Barnfield House	Tuesday	7/3	Frederick G. Tutton, 9, Union Road, Pennsylvania, Exeter
Fakenham Literary, Field, and Camera Club	Council Schools	Alternate Tuesdays	5/-	J. C. Holton, Fakenham
Faversham Institute Photographic Society	Faversham Institute	Tuesdays	7/- (Institute members, 5/-)	W. H. Evernden, 116, West Street, Faversham
Federations	(See Separate List.)			
Finchley Technical College Chemical and Photographic Society	Finchley Technical College (Room 22), Leonard Street, E.C.	Thursday	2/6	L. R. Mernagh, 6, Grosvenor Road, Highbury, London, W. 5
Garswood Hall Collieries Institute Camera Club	Wigan Road, Ashton-in-Makerfield.	Wednesday	2/6	Horace Berry, 383, Old Road, Ashton-in-Makerfield, Lancs.
G.E.R. Mechanics' Institute Photographic Society	G.E.R. Mechanics' Institute, Store Street, Stratford, E.	First Wednesday in month	Institute members and G.E.R. employees, 4/- Non-members, 6/-	Geo. F. Gotts, 112, Chandos Road, New Town, Stratford, London, E. 15

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Glasgow and West of Scotland Amateur Photographic Association	180, West Regent Street, Glasgow..	Monday	10/6 Entrance fee, 10/6	Gilbert S. McVean, C.A., 184, West Regent Street, Glasgow
Glasgow Eastern Photographic Association	12a, Landresey Street, Bridgeton Cross	Thursday	10/-	Alex. B. Crawford, 3, Muslin Street, Glasgow, E.
Gloucester Photographic Society	Y.M.C.A. (Ram Hotel) Gloucester ..	Alternate Tuesdays	7/6	E. S. Cotton, 29, Bloomfield Road, Gloucester A. S. George, Langstone, Tuffey Avenue, Gloucester
Goole Y.M.C.A. Photographic Club	Y.M.C.A. Headquarters, North St., Goole	Friday in each week	Open to members Y.M.C.A.	H. Newton, 52, Alexandra Street, Goole. C. M. Copeland, 76, Marshfield Road, Goole
Gorseinon and District Amateur Photographic Society	The Institute, Gorseinon	Alternate Wednesdays	12/- Entrance fee, 2/6	W. Thomas Richards, Belmont Bryntig, Gorseinon
Govan Camera Club	-----	---	---	D. McDonald, 3, Wallace Grove Place, Glasgow
Great Western Railway Literary Society (Photographic Section)	44, Eastbourne Terrace, Paddington, London, W.	Not fixed	---	A. G. Jones, 44, Eastbourne Terrace, Paddington, London, W.
Greenock Camera Club	Kilblain Street	Thursday	7/6	Jas. L. Cowan, 36, South Street, Greenock
Guernsey Photographic Society	Guille-Allés Library	Winter: 1st Monday in month; Summer: 1st Thursday	2/6	Miss Margaret W. Parsons, King's Road, Guernsey
Guildford and District Camera Club	-----	---	---	E. D. Brown, Trevelyan, Guildford
Guy's Nurses' Photographic Society	Nurses' Home, Guy's Hospital, London, S.E.	Irregular	None	Miss M. Smith, Matron's Office, Guy's Hospital, London, S.E. 1
Hackney Photographic Society.	Board Room, Hackney Baths	Tuesday	7/6	Walter Selfe, 24, Pembury Road, Clapton, London, E. 5
Halifax and District Y.M.C.A. (Photographic Section)	Clare Hall, Halifax	Friday, 7.30	Entrance fee, 21/- Under 18, 15/-	J. Eastwood, Jnr., Clare Hall, Halifax
Halifax Scientific Society (Photographic Section)	Hanover School, Hopwood Lane ...	Wednesday	7/6	P. S. Colledge, 27, Geo Terrace, Clover Hill, Halifax
Halford Photographic Club...	Dartford Ironworks	Irregular	---	E. Roberts, c/o Messrs. J. and E. Hall, Ltd. Dartford Ironworks, Kent
Hallside Camera Club	Victoria Hall	Friday	2/6 Entrance fee, 2/6	William Boyd, 58, Hallside, near Glasgow
Hamilton Natural History and Photographic Society	Public Library, Cadzow Street	Tuesday	7/6	James F. Smellie, "Braefodan," Allanshaw Street, Hamilton
Hammeramith Hampshire House Photographic Society	Hampshire House, Hog Lane, off King Street	Thursday	7/6 Ladies, 5/-	J. J. W. Carruthers, 18, Greenhill Road, Harrow
Hampstead Photographic Society	Stanfield House, Prince Arthur Road	Not fixed	5/-	H. B. Curwen, 1, Cannon Place, Hampstead, London, N.W. 3
Hanley Photographic Society (Y.M.C.A.)	Templeman's Shelton Studio, Stoke Road, Hanley (Endon Section) Parish Room, Endon	Tuesday	2/6	Geo. T. Boulton, Hallwater Villas, Endon, Stoke-on-Trent
Hartlepool Photographic Society	Technical College, West Hartlepool.	Thursday or Friday	5/-	E. W. Raiton, 61, York Road, West Hartlepool
Haslemere and District Camera Club	Educational Museum, Haslemere ..	Irregular	2/6	E. W. Swanton, Educational Museum, Haslemere, Surrey
Hebden Bridge Literary and Scientific Society (Photographic Section)	Secondary School; Dark Room at Breck Mill	2nd Sat. in month, also 2nd, 3rd, and 4th Tuesdays	5/-	Edward B. Gibson, Croft Terrace, Hebden Bridge
Horwich Mechanics' Institute.	Studio, Mechanics' Institute	Wednesday	2/- Members of the Institute only 5/- Hon. members, 10/6	James Bromley, 16, Pioneer Street, Horwich
Hucknall and District Photographic Society	Y.M.C.A., High Street	Tuesday	7/6	Walter North, 159, Portland Road, Hucknall, Notts.
Huddersfield Naturalist, Photographic and Antiquarian Society	Technical College	Alternate Thursdays	7/6	A. T. Dawson, Field House, Crosland Moor, Huddersfield
Hull Photographic Society....	Grey Street, off Park Street	Thursday (enlarging night, Tues.)	5/-	Edgar Meneill, 10a, Spring Street, Hull Anthony Wright, 78, Lairgate, Beverley, E. Yorks.
Hygela Camera Club	The Luncheon Club, Wellington House, Buckingham Gate, London, S.W. 1	Alternate Mondays, 6 p.m.	5/-	H. Jarman, 4, Lynwood Road, Upper Tooting, London, S.W. 17
Ilford Photographic Society...	Cecil Hall, Park Avenue, Cranbrook Road	Wednesday	7/6 Ladies, 5/-	R. H. Lawton, 311, Thorold Road, Ilford, Essex
Ikeston Arts Club	Free Library	Irregular	2/6	John Cox, Free Library, Ikeston
Ipswich Scientific Society	The Museum	1st Wed. in month	5/-	Harry De Beer, 93, London Road, Ipswich
Keighley and District Photographic Association	Devonshire Chambers (2nd floor), North Street	Thursday	£1 1 0 Lady assoc., 2/6	S. R. Brook, 48, Cark Road, Keighley
Keith Field Club (Photographic)	Institute Buildings	Monday	5/-	John Pirie, 63, Moss Street, Keith
Kendal Photographic Society..	Public Library	Alternate Tuesdays	5/-	C. S. Webb, Aikrigg Villas, Kendal
Kennaway Photographic Society	C.M. House, 16, Salisbury Square, London, E.C. 4	Irregular	Membership restricted to staff 10/-	W. R. C. Cooke, 16, Salisbury Square, London, E.C. 4
Kidderminster and District Photographic Society	Kingsley Hall, Vicar Street, Kidderminster	Monday	10/-	P. G. Hopcroft, New Street, Stourport, Worc.

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
King's College Photographic Society	King's College, Strand, London, W.C.	Wednesday	Membership restricted to the College 4/- Ladies and Juniors, 2/6	G. B. Sambidge, Photographic Society, King's College, Strand, London, W.C.
Kinning Park Co-operative Society Camera Club	Co-operative Hall, 18, Coburg Street, Glasgow	Every alternate Thursday	7/6 5/-	Dan McDonald, 3, Wallacegrove Place, Glasgow
Kirkcaldy Photographic Society	130, High Street, Kirkcaldy	Wednesday	7/6	Andrew Murdoch, 22, Sang Road, Kirkcaldy
Kirkintilloch Amateur Photographic Association	Cross, Kirkintilloch	1st Tuesday in month	5/-	Geo. Jarvie, 112, Cowgate, Kirkintilloch
Larkhall Camera Club	Crosegates	Friday	8/- Entrance fee, 5/-	Robert Rodger, 52, London Street, Larkhall, N.B.
Leeds Camera Club	Leeds Institute, Cookridge Street	Monday	7/6 Ladies, 4/-	H. Moxon, 79, Cardigan Lane, Leeds
Leeds Photographic Society	Leeds Institute, Cookridge Street	Tuesday	7/6 Ladies, 5/- Juniors, 3/6	Arnold M. Bennett, 12, Brandon Grove, Newton Park, Leeds
Leek Photographic Society	Alexandra Club, Market Place	Monday and Thursday	7/6	Frank White, 9, Shirley Street, Leek
Leicester and Leicestershire Photographic Society	Working Men's College, Co-operative Buildings, Union Street	Wednesday	7/6 City members, Ladies and county members, 5/- 2/6	W. Bailey, 15a, Cank Street, Leicester
Leicester Literary and Philosophical Society (Photographic Section)	Council Room, City Museum and Art Gallery	Tuesday	7/6 (City members), 5/- (Ladies, Youths and country members)	J. W. Young, 86, Melbourne Road, Leicester
Leicester Camera Club	Sunday School Memorial Hall, New Walk	Tuesday (Fortnightly)	7/6 (City members), 5/- (Ladies, Youths and country members)	H. C. Cross, 80, Harrow Road, Leicester
Leigh Photographic Society	Market Buildings, Market Place	2nd Thursday in month	2/6	W. Rose Moore, 128, Hope Street, Leigh, Lancs.
Leith Amateur Photographic Association	6, Charlotte Street	1st and 3rd Tuesday	7/6	R. Robb, 26, Jameson Place, Leith
Lewes Scientific and Literary Society (Photographic Section)	St. Anne's House (Y.M.C.A.)	1st and 3rd Tuesday in month	3/6	F. J. Bedford, 11, St. John's Terrace, Lewes
Liberal Border City Camera Club	Liberal Club, Lowther Street, Carlisle	Alternate Wednesdays	1/-	Geo. Hy. Hill, 37, Thornton Road, Stannix, Carlisle.
Liverpool Amateur Photographic Association	9, Eberle Street	Thursday (Club rooms open daily)	£2 2s. Lady Associates and Juniors, £1 1s. Juniors under 21, 10/6	W. H. Marquis, 9, Eberle Street, Liverpool
Liverpool Central Y.M.C.A. Camera Club	Y.M.C.A., Mount Pleasant	Irregular	1/- Addition to Y.M.C.A. subscription 5/- (Restricted to L.C.C. officials only)	J. Graham, 26, Alfred Road, Birkenhead
London County Council Camera Club	County Hall	1st and 3rd Monday in month	5/- (Restricted to L.C.C. officials only)	Wallace L. Jenkins, 9, Spring Gardens, Charing Cross, London, S.W. 1
London Salon of Photography, The Londonderry Camera Club	Royal Society of Painters in Water Colours, 5a, Pall Mall East, S.W. 12, Strand Road (temporary)	Irregular	7/6	F. J. Mortimer, 5a, Pall Mall East, London, S.W.
Loughborough Photographic Society	Woodgate Schools	Alternate Fridays	3/6 under 18, 2/6	R. W. Saville, 61, Beechwood Avenue, London derry J. E. Underwood, 7, Middleton Road, Loughborough, and K. G. Smith, 21, Howard Street, Loughborough H. E. Libby, The Gables, Loose, Maidstone
Maldstone and District Photographic Society	Church Institute, Maldstone	Monday	—	A. C. Allen, The Priory, Malvern
Malvern Camera Club	Doggerbank House, Malvern	Irregular	7/6	John Chapman, 90, Cyprus Street, Stretford, Manchester
Manchester Amateur Photographic Society	5, Carr Street, Blackfriars Street, Manchester	Tuesday	£1 1s. Ladies and Juniors under 18, 10/6 7/6	A. R. Thickbroom, 92, Talbot Road, Old Trafford, Manchester
Manchester Photographic Society	Milton Building, 244, Deansgate	2nd Monday in month	2/6 per annum minimum. Membership only open to members of the Manchester Social Club	A. G. Hoyland, 167, North Road, Clayton, Manchester
Manchester Social Photographic Society	Manchester Social Club, Lower Mosley Street	1st Wednesday in month	2/6 per annum minimum. Membership only open to members of the Manchester Social Club	Jas. Merrick, B.Sc., L.C.P., Manchester Social Club, Lower Mosley Street, Manchester
Manchester Y.M.C.A. Photographic Club	Y.M.C.A., Peter Street	1st Monday	2/6 to Y.M.C.A. members only	J. W. Tempest, Duffield, Derby
Midland Railway Institute Photographic Society	Midland Institute, Derby	Irregular	Membership restricted	Isaac Pritchard, Arthur Avenue, Airdrie
Moskings Photographic Society	Victoria Place, Airdrie	Tuesday	5/- Entrance fee, for Gents, 5/- Ladies, 2/6	Sam Shipstone, Victoria Road, Morley, near Leeds
Morley Photographic Society	75, South Queen Street	Thursday	5/- and extras. Ladies and Juniors, 2/6	

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Morpeth Y.M.C.A. Camera Club	Y.M.C.A.	Monday	—	James Whittle, 30, Bridge Street, Morpeth
Motherwell Y.M.I. Camera Club	Y.M.C.A., Brandon Street	Alternate Mondays and every Wednesday	10/6 Institute members, 7/6	John Findlay, Benbar, Mill Road, Motherwell
Muswell Hill Photographic Society	Muswell Hill Wesleyan Church Hall	Alternate Tuesdays	5/-	W. Horace Partridge, Sunny Bank, 14, Cranley Gardens, Muswell Hill, London, N. 10
Nelson Camera Club.....	Forrest Street	Tuesday	11/-	T. Simpson, 116, Halifax Road, Nelson
Nelson Photographic Society..	Victoria Hall, Scotland Road	Tuesday	10/-	W. Watson, "Ethandune," Spring Bank, Nelson
Newcastle (Staffs.) and District Camera Club	Marsh Street Lecture Hall	Monday, 8 p.m.	10/6	W. F. A. Hall, 1, Rosemary Villas, Keele Road, Newcastle
Newport and Monmouthshire Camera Club	84, High Street, Newport	Monday, 8 p.m.	12/6 Ladies, 7/6	J. F. Smith, 27, Altery Road, Newport, Mon.
Northampton Camera Club ...	40, St. Giles Street	Every Wednesday	10/- Juniors, 5/- Entrance, 1/-	G. H. Lucas, 30, Victoria Road, Northampton
Northants Natural History Society (Photographic Section)	63, Abington Street, Northampton.	Irregular	3/6	B. Jarvis, 19, Alexandra Road, Northampton
North Middlesex Photographic Society	Mount View Congregational Church, Granville Road, Stroud Green, London, N.	Thursday	15/-	E. C. Ridge, 88, Ambler Road, Finsbury Park, London, N. 4
North West Postal Photographic Society	N.W. District Post Office	Monthly	3/-	F. G. Clift, 108, Willifield Way, Golders Green, London, N.W.
North Wilts Field and Camera Club	Technical Institution, Swindon	1st and 3rd Tuesday in month	3/6	W. A. Blakeley, 22, Faringdon Street, Swindon
Norwich and District Photographic Society	Castle Museum, Norwich	1st and 3rd Monday in month	5/- Entrance fee, 1/-	Richard J. Delf, 41, Park Lane, Norwich
Nottingham and Notts Photographic Society	11, Pelham Street, Nottingham	Tuesday	10/6	E. L. Kent, 3, Radcliffe Mount, West Bridgford, Nottingham
Oban Scientific and Literary Association Camera Club	—	—	—	John A. McPhail, Cawdor House, Oban
Oldham Equitable Photographic Society	Hope Street, Bottom-o'-Moor	Monday	4/-	E. Preston, 85, Brewerton Road, Oldham
Oldham Lyceum Photographic Society	The Lyceum, Union Street	Wednesday	Not stated	Arthur Cummings, The Lyceum, Oldham
Oldham Photographic Society.	Y.M.C.A. Buildings.....	Thursday	5/- Entrance fee, 2/6	J. Dixon, 81, Ward Street, Oldham
Oxford Camera Club.....	Lecture Room, University Museum.	Alternate Mondays	5/- Residents outside City, 2/6	J. Gilbert Wiblin, 36, Hamilton Road, Oxford
Palaley Philosophical Institution (Photographic Section)	28, Oakshaw Street.....	Friday	15/-	A. Bennie, Cartbank, Johnston
Partick Camera Club	51a, Peel Street	Wednesday	10/- Ladies, 8/6	J. Whyte, 51a, Peel Street, Partick, Glasgow
Peterborough Photographic Society	The Museum, Queen Street	Alternate Mondays	2/6	P. G. Field, 79, Taverner's Road, Peterborough
Photographic Convention of the United Kingdom, The	—	—	5/-	F. J. Mortimer, 20, Tudor Street, London, E.C.4
Photographic Society of Ireland	Royal College of Science, Dublin ...	Alternate Thursdays	£1 1s.	J. Stuttard, "Croxteth," Sutton, Co. Dublin
Photographic Federations	(See Separate List.)			
Photomicrographic Society....	King's College, Strand, London, W.C.	2nd and 4th Wednesday in month	10/-	J. G. Bradbury, 1, Hogarth Hill, Finchley Road, Hendon, London, N.W. 4
Plymouth Institution (Photographic Section)	The Athenæum, George Street	Alternate Mondays	5/- Institution, Ladies, £1 1s. Gentlemen, £1 11s. 6d.	J. J. Beckerlegge, 96, Mount Gold Road, Plymouth
Polytechnic Photographic Society	14, Langham Place, London, W. 1..	Monday, Wednesday, Friday	2/6	Stanley Shand, 309, Regent Street, London, W. 1
Pontefract Photographic Society	18, Beastfair	Tuesday	5/- Entrance fee, 5/-	S. G. Nicholls, St. Bernard's, Pontefract
Porth and District Camera Club	—	—	—	G. W. Robinson, Hanna Street, Porth, Glam.
Portsmouth Camera Club.....	52, Elm Grove, Southsea	Tuesdays, 8 p.m.	£1 1s. Entry fee, 2/6	C. C. Davies, 25, Stubbington Avenue, North End, Portsmouth
Postal Camera Clubs	(See Separate List.)			
Prescot Photographic Society.	B.I. and H.C. Dining Rooms, Warrington Road	Alternate Thursdays	4/-	Thomas Blundell, "Houplines," Old Lane, Eccleston Park
Preston Camera Club.....	Stanley Chambers, Lancaster Road.	Monday and Thursday	7/6 Ladies, 5/- Youths, 2/6	W. Cowperthwaite, 17, Broadgate, Preston
Preston Scientific Society (Photographic Section)	119a, Fishergate	Tuesday	5/-	E. S. Maynard, 29, Fishergate Hill, Preston
Prudhoe and District Camera Club	United Methodist Schoolroom, Prudhoe	Alternate Fridays	8/8 Entrance fee, 1/-	J. W. Proud, 7, Leaburn Terrace, Prudhoe-on-Tyne

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Quarry Bank Amateur Photographic Society	Cox's Drug Store, Upper High Street	Thursday	8/-	E. Percy Whitehouse, Brick-kiln Street, Quarry Bank, near Brierley Hill, Staffs.
Record and Survey Societies ..	(See Separate List.)			
Rodley Photographic Society..	Technical Staff Mess, Royal Aircraft Establishment, S. Farnborough	Irregular	Restricted to staff 3/6	E. Lynam, "Delves," Farnborough Road, S. Farnborough, Hants
Rayrolle and Co., Ltd., Employers' Camera Club		Alternate Tuesdays		Sylvain Hourlay, 6, Victoria Road East, Hebburn-on-Tyne
Richmond Camera Club.....	The Assembly Rooms, Castle Hotel	Thursday	10/6	J. H. Brierley, Town Hall, Richmond, Surrey
Rochdale Amateur Photographic Society	244a, Yorkshire Street.....	Wednesday	10/- 2/-	W. Lord, 10, Derwent Street, Rochdale
Rodley and District Photographic Society	Town Street, Rodley	Thursday	7/6	H. Crossley, Rodley, near Leeds
Rotherham Photographic Society	Wilfred Street	1st and 3rd Tuesday in month	7/6	C. Robinson, 26, Broom Grove, Rotherham
Royal Photographic Society of Great Britain	35, Russell Square, London, W.C.1	Tuesday	£2 2s. Entrance fee, £1 1s. 5/-	H. H. Blacklock, 35, Russell Square, London, W.C.1
Rugby Photographic Society..	Old Physics Lecture Room, Hillorton Road	Alternate Thursdays		F. A. Haigh, 17, Cromwell Road, Rugby
St. George Co-operative Society Camera Club	40, Gladstone Street, Glasgow	Alternate Mondays	Ladies, 2/- Gents, 2/6	J. L. Webster, 87, Henderson Street, Glasgow N.W.
St. Helena Camera Club.....	Y.M.C.A., North Road.....	Wednesday	5/-	J. Hesford, Hard Lane, St. Helena
St. Rollox Co-operative Amateur Camera Club	38, Weaver Street, Townhead, Glasgow	Friday	5/-	W. S. McKechnie, 95, Couper Street, Townhead, Glasgow
Scarborough and District Photographic Society	Philosophical Society's Lecture Room, The Museum	2nd Tuesday in month	12/6, inclusive of Portfolio	E. Pearson, 2, York Place, Scarborough
Seaham and District Photographic Society	Not Fixed	Alternate Wednesdays	5/- and 2/6	A. Green, Post Office, Seaham Harbour, Co. Durham
Selby Scientific Society	Museum Hall	Irregular	2/6	J. F. Musham, 48, Brook Street, Selby
Slade Lane Baptist Camera Club	—	Thursday	10/6	J. Haslam, 6, Hyde Grove, Chorlton-on-Medlock, Manchester
Sheffield and Hallamshire Photographic Society	Wentworth Café, Pinstone Street ..	usually 2nd and 4th Wednesday in month	4/-	Ernest Tinker, 159, Rock Street, Sheffield
Sheffield Friends' Photographic Society	Friends' School, Hartshead.....	2nd Wednesday in month	1/-	Richard C. Ritson, 62, Clun Road, Sheffield
Sheffield Photographic Society	Builders' Exchange, Cross Burgess Street	1st and 3rd Tuesday in month	10/6	James R. Wigfull, 14, Parade Chambers, Sheffield
Shettleston Co-op. Camera Club	Cyprus Place, Old Shettleston Road	Monday	Ladies and Youths, 5/- 3/- Ladies and Juniors, 2/-	Hugh Monk, 1, Rockdove Gardens, Tollcross, Glasgow
"Shornells" Camera Club...	Bostall Hill, Abbey Wood	—	—	F. A. Thomas, "Shornells," Bostall Hill, Abbey Wood, S.E. 18
Small Heath Photographic Society	Council Schools, Somerville Road ..	Alternate Thursdays	5/-	H. Smith, 1, Miller Street, Aston Road, Birmingham
Society of Colour Photographers	Not definitely fixed—occasionally at R.P.S.	Irregular	6/-	Arthur E. Morton, 97, Chesterfield Gardens, Harringay, London, N.4
Southampton Camera Club....	30, Carlton Crescent	Monday and open daily	£1 1s.	C. M. Cooper, 74, London Road, Southampton
Southend-on-Sea Photographic Society	High School for Boys	Not fixed	5/-	G. F. Crowley, 36, Shakespeare Drive, Southend-on-Sea
South Essex Camera Club....	The Institute, Presbyterian Church, East Avenue, East Ham, London, E.6	Wednesday	10/6	Robert H. Bullen, 109, Lathom Road, East Ham, London, E. 6
South Glasgow Camera Club.	43, Bannhall Street, Govanhill, Glasgow	Tuesday	10/- Ladies, 7/6 Entrance fee, 2/6 7/6	Alex. M. Kerr, 299, Allison Street, Glasgow
Southport Photographic Society	9, Corporation Street	Monday	Ladies and Youths, 5/- Postal, 2/6 10/6	John T. Rigby, 13, Houghton Street, Southport
South Shields Photographic Society	16, King Street	Tuesday	Ladies and Juniors, 5/- Entrance fee, 2/6 5/-	Harrison Burgess, 6, Bright Street, South Shields
South London Photographic Society	The Central Library, Peckham Road, S.E.	Monday	5/- Entrance fee, 2/6 5/-	Ernest W. Brooks, 4, Ferndale Road, Clapham, London, S.W.4
South Suburban Photographic Society	Plough Hall, High Street, Lewisham, S.E.	Wednesday	5/-	H. D. Fretwell, 10, The Grove, Greenwich, London, S.E.10
Spau Valley Literary and Scientific Society	Field Head Museum, Liversedge ...	2nd and 4th Thursdays and Saturdays in month	5/- Juniors, 2/6	Roy Beaumont, Knowl, Mirfield
Springvale Amateur Photographic Society	Staff Canteen (Sir Alfred Hickman, Ltd.), Bilston, Staffs	Monday	5/- Entrance fee, 2/6 5/-	William H. Willis, Ivydene, Lower Willer Street, Wolverhampton
Stafford Y.M.C.A. Camera Club	Y.M.C.A., Victoria Road	Friday	5/-	W. H. Newbold, 115, Dotey, Stafford
Stalybridge Photographic and Scientific Society	Astley Cheetham Public Library ..	Tuesday at 7.30 p.m.	5/- Juniors and Associates, 2/6 Entrance fee, 1/-	William Harwood, 9, Hawke Street, Stalybridge

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Stane Camera Club.....	Members of S.C.C. Evening Class in P	Photography		
Stirchley and District Camera Club	Club Rooms, 1395, High Street, Stirchley	Thursday	12/-	Herbert A. Taylor, 76, Raddle Barn Road, Selly Oak, Birmingham
Stockport Photographic Society	Masonic Hall, Greek Street	2nd and 4th Thursday in month	7/6 Ladies, 2/6	Ernest Miller, 7, Jowett Street, South Reddish, Stockport
Stonyhurst Photographic Society	Stonyhurst College, near Blackburn	Sunday	4/6	Rev. I. J. O'Hea, Stonyhurst College, near Blackburn, Lancs.
Streatham Photographic Society	123, Babington Road, Streatham ..	Last Thursday in month	5/-	G. Horace Smith, 123, Babington Road Streatham
Sunbeam (Moorfield) Camera Club	Lecture Room, Moorfield Works, Wolverhampton	Irregular	2/6	D. M. Critchley, Dorval, Mount Road Pean, Wolverhampton
Sunderland and District Camera Club	Boilermakers' Hall, Sunnyside.....	Tuesday	5/-	Norman Blakey, 15, Jackson Street, Sunderland
Sunderland Photographic Association	Subscription Library	Alternate Thursdays	5/-	A. E. Cross, Croft Avenue, Sunderland
Survey and Record Societies..	(See Separate List.)			
Swadlincote Photographic Society	Free Library, Alexandra Road	Alternate Tuesdays	5/- Juniors, 4/-	William Moore, "Summerfield," Wilmot Road, Swadlincote
Sydenham and Forest Hill Photographic Society	Dartmouth Hall, Forest Hill.....	1st and 3rd Monday	7/6	C. Nutter, 39, Warmminster Road, South Norwood, S.E.25
"The Times" Camera Club..	Printing House Square, London, E.C.	Last Friday in month	12/-	W. Geen, 51, Eland Road, Battersea, London S.W.11
Todmorden Photographic Society	Yale Academy, Wellington Road ..	Tuesday	Not yet settled	Enoch Horsfall, Town Hall, Todmorden
"T.O.T." Photographic Society	9, Grosvenor Road, Westminster, S.W.	Not fixed	5/-	F. G. Newport, L.G.O. Company's Coach Factory, North Road, Holloway, London, N.7
Tunbridge Wells Amateur Photographic Association	Dudley Institute, Dudley Road	1st Wednesday 3rd Thursday in month	10/6 Associates and Juniors, 5/-	A. G. Batting, 16, Calverley Road, Tunbridge Wells
Tyemouth (Borough of) Photographic Society	Y.M.C.A., North Shields	Alternate Thursdays	4/-	Jos. R. Johnston, 54, Linskill Terrace, North Shields
Tyneside Photographic Society	31, St. Mary's Place, Newcastle-on-Tyne	Tuesday	10/6 Juniors, 5/-	Geo. Brown, 6, Waterville Terrace, North Shields
Wakefield Photographic Society	Technical Schools	Friday	6/- Ladies, 3/-	C. P. Pope, 54, Manor House Road, Newcastle-on-Tyne
Wallasey Amateur Photographic Society	Earlston Library, Wallasey.....	Monday	15/- Ladies, 7/6	G. N. London, 33, St. Mary's Place, Newcastle-on-Tyne
Walsall Photographic Society..	Temperance Hall	Monday	5/-	F. J. Baines, Northfield Terrace, Horbury, near Wakefield
Walthamstow and District Photographic Society	The Hall, Vestry Road, Walthamstow, E.17	Alternate Mondays 8 p.m.	7/6	F. H. Lancaster, 22, Laburnum Road, Wallasey
Warrington Photographic Society	The Old Academy, Bridge Street ..	Tuesday at 7.45	5/-	W. T. Comer, Arcade, Walsall
Watford Camera Club	173, High Street	Thursday	7/6	W. H. Reece, 8, Summit Road, Walthamstow, London, E.17
Wesley Camera Club	Wesley School, Abbey Street, Accrington	Irregular	3/6	S. Rodgers, 13, Stainforth Road, Walthamstow
Westminster City School Camera Club	Westminster City School	Monday	2/-	W. R. Jackson, "Lahana," Cinnamon Lane, Fearnhead, Nr. Warrington
West Stanley and District Photographic Society	Ravenscrag, Station Road, West Stanley	Saturday	10/-	Lawrence E. Haines, 173, High Street, Watford
West Surrey Photographic Society	St. Michael's Parish Rooms, Darley Road	2nd and 4th Wednesdays	7/6	Wm. E. Ellis, 7, Monk Street, Accrington, Lancs.
Whitley District Camera Club.	Exchange Buildings, Oxford Street..	1st and 3rd Thursday	7/6	J. Skinner, 87, Westover Road, Wandsworth Common, London, S.W.18
Willerden Photographic Society	Harlesden Public Library, Craven Park Road	Monday	7/6	J. Pearson, 5, High Wylam Terrace, West Stanley, S.O., Co. Durham
Wimbledon Camera Club.....	The Technical Institute, Gladstone Road	Thursday	5/-	J. Isaac, 27, Lindore Road, Battersea Rise, London, S.W.11
Wishaw Y.M.C.A. Camera Club	Y.M.C.A. Institute	Alternate Mondays	5/- Ladies and Youths, 2/6	A. J. Rousell, 34, Holly Avenue, Whitley Bay
Wolverhampton Photographic Society	Black and White Chambers, Darlington Street	Fortnightly	10/6	R. S. Beck, 83, Harley Road, Harlesden, N.W.10
Wolverton (Bucks.) Photographic Society	Science and Art Institute	Fortnightly	Seniors, 2/6 Juniors, 1/6	F. J. Gittias, 39, Ashcombe Road, Wimbledon, London, S.W.19
Woodford Photographic Society	Memorial Hall, High Road, Woodford	1st, 2nd and 3rd Wednesday from October-April	5/-	William Gray, 243, Lochside, Kirk Road, Wishaw
Woolwich Photographic Society	Presbyterian Church Hall, New Road, Woolwich	1st and 3rd Thursday	5/-	Thomas Smith, 28, Darlington Street, Wolverhampton
Worcestershire Camera Club and Photographic Survey Society	1a, High Street, Worcester	1st and 3rd Wednesday	7/6	T. S. Eales, 39, Buckingham Street, Wolverton, Bucks
				F. G. Emler, "Morton," Chelmsford Road, Woodford, E.18
				J. M. Pinches, 149, Plumstead Road, London, S.E.18
				W. Hodsoo, 29, Sidbury, Worcester, and E. M. Firth, 3, Field Terrace, Bath Road, Worcester

Affiliations and Federations of Photographic Societies.

Name of Affiliation or Federation.	Name and Address of Secretary.	Name of Affiliation or Federation.	Name and Address of Secretary.
The Affiliation of Photographic Societies with the Royal Photographic Society of Great Britain	H. H. Blacklock, 35, Russell Square, London, W.C.1	The Inter-Club Photographic Alliance	Arthur Clayton, 41, Revidga Road, Blackburn
The East Anglian Photographic Federation	R. H. Lawton, 311, Thorold Road, Ilford, Essex	The Lancashire and Cheeshire Photographic Union	Henry H. Beetham, 98, Brunswick Street, Nelson, Lancs.
The Federation of the Photographic Societies of Northumberland and Durham	Robt. Chalmers, 17, Fawcett Street, Sunderland	The Midland Counties Photographic Federation	Lewis Lloyd, 67, Church Road, Moseley, Birmingham
The Federation of Photographic Record Societies	W. W. Topley, 104, Park Lane, Croydon	The Scottish Photographic Federation	James W. Mackenzie, 153, Hope Street, Glasgow
The Glasgow and District Photographic Union	F. F. Wood, 11, Milton Road, Wallington Robert Halstead, 753, Duke Street, Glasgow	The Wales and Monmouthshire Photographic Federation	T. J. Lewis, 201, Barry Road, Barry
		The Yorkshire Photographic Union	Ezra Clough, 10, Farcliffe Road, Bradford

Photographic Record and Survey Societies.

Name of Society.	Annual Subscription.	Name and Address of Secretary.
The Federation of Photographic Record Societies	Associate members, 5/-; Societies, 10/- 7/6	W. W. Topley, 104, Park Lane, Croydon F. F. Wood, 11, Milton Road, Wallington W. F. Kuner, 62, Arley Hill, Bristol
Bristol Photographic Club (Topographical Section)	10/6, Ladies 7/6	W. H. Stokes, A.I.C., 2, Lydgate Road, Coventry
Coventry Photographic Club (Record and Survey Section)	Juniors and residents outside Coventry, 5/-	R. Berry, 19, Kilmain Road, Edinburgh
Edinburgh Photographic Society (Survey Section)	10/6, Ladies and country members, 5/- Contributory	V. Taylor, 11, Granville Mansions, London, W.12
Photographic Survey and Record of Essex (Branch of Essex Field Club)	—	H. Tapley-Soper, City Librarian, Exeter
Pictorial Record Society of Exeter	—	E. F. Guiton, Chamber of Commerce, Jersey
Societe Jerseyaise	—	H. E. Turner, B.A., B.Sc., 3, Carlton Road, Tunbridge Wells
Kent County Photographic Record and Survey	2/6 minimum	A. E. Baker, St. Elmo, 181, Fosse Road S., Leicester
Leicester and Leicestershire Photographic Society (Record and Survey Section)	7/6	Geo. A. Stephen, F.L.A., City Librarian, Public Library, Norwich
Photographic Survey and Record of Norfolk and Norwich	—	B. Jarvis, 19, Alexandra Road, Northampton
Photographic Survey and Record of Northamptonshire (Branch of Northants Natural History Society)	3/6	E. L. Keot, 3, Radcliffe Mount, West Bridgford, Nottingham
Nottingham and Notts. Photographic Society (Record and Survey Section)	10/6	Jarvis Kenrick, 16, Highbury Road, Wimbledon, S.W.19
Photographic Survey and Record of Surrey	5/-	Frederick Harrison, M.A., 44, Market Street, Brighton
The Photographic Record and Survey of Sussex	2/6	Lewis Lloyd, 67, Church Road, Moseley, Birmingham
Warwickshire Photographic Survey	Contributory	E. M. Firth, 3, Field Terrace, Bath Road, Worcester
Worcestershire Photographic Survey Society	7/6	Bernard J. Mitchell, 8, Willow Vale, Frome, Somerset
Architectural Postal Photographic Society (Record and Survey)	5/-	E. C. Oakes, A.M.Inst.C.E., "Abney," Heol-y-ocel, Rhwibina, ur, Cardiff
Cardiff Naturalists' Society (Record and Survey)	5/-	E. C. Ridge, 88, Ambler Road, Finsbury Park, London, N.4
Middlesex Record and Survey (Branch of North Middlesex Photographic Society)	15/-	

Postal Camera Clubs.

Name of Society.	Annual Subscription.	Name and Address of Secretary.
"Aiblon" Postal Photographic Society	5/- Payable in advance Membership limited to 30	B. L. Critchley, "St. Hilda's," Waverley Road, Redland, Bristol
Amateur Postal Camera Club	2/6	W. L. G. Bennett, Kemerton Lustleigh, Devon Lantern slide section (Secretary), John T. Rigby, 13, Hoghton Street, Southport
Architectural Postal Photographic Society (Record and Survey)	5/- Membership limited to 25	Bernard J. Mitchell, 8, Willow Vale, Frome, Somerset
Argoay Postal Photographic Club	2/-	The Rev. C. F. Lowry Barnwell, Stramshall Vicarage, Uttoxeter, Staffs
Bromoll Pictorial and Research Club	2/6	Bertram Cox, 78, Grove Avenue, Hanwell, London, W.7
Cambrian Postal Camera Club	Entrance fee, 3/6 3/6	Miss D. Cluneglas-Davies, Millfield, Lampeter, Cardiganshire
Camera Correspondence Club	5/-	Cyril W. Gardner, 35, Moot View Road, Woodseats, Sheffield
Gloucestershire Postal Photographic Society	Entrance fee, 2/6 2/6	M. A. Iosali, 34, St. Michael's Park, Bristol
Irish Correspondence Club	1/6	Patrick J. Doran, 7, Regent Street, Bagenalstown, Co. Carlow
Lantern Slide Exchange Club	1/6	Richard Pearse, "Abinger," Egmont Road, Sutton, Surrey
Nature Photographic Society, The	Entrance fee, 1/- 5/-	E. J. Bedford, 11, St. John's Terrace, Lewes
Nature Stereoscopic Club	1/6	G. C. S. Ingram, 58, Amesbury Road, Roath, Cardiff
Perseverance Postal Camera Club	Entrance fee, 2/6 3/-	Miss K. Pickersgill-Cunliffe, 2, Carlisle Mansions, Victoria Street, London, S.W.1
Postal Camera Club	4/-	J. C. Warburg, 21, Pembridge Gardens, London, W.
Post Office Savings Bank Photographic Society	Membership restricted to Staff	E. A. Ite, 45, Cassio Road, Watford, Herts
Postal Pictorial Photography Club	3/6	Mrs. Mary C. Cottam, 8, St. Clements Road, Bournemouth
Postal Photographic Club	Entrance fee, 1/- 3/-	Reginald A. R. Bennett, M.A., F.R.P.S., Micklewood, 331, Cowley Road, Oxford
Photographic Circle	Entrance fee, 2/- 7/6	Charles Radcliffe, 8, Winslade Road, Brixton Hill, London, S.W.2
Quarterly Photographic Portfolio	2/6	T. H. Yeldham, 16, Boileau Road, Ealing, London, W.5
Rover Postal Camera Club	2/-	John M. Scott, 48, Eglantine Avenue, Belfast
Stereoscopic Society	3/-	W. Tillot Barlow, The Peaks, Bognor, Sussex
"Scribbler, The" (Amateur Magazine for Photographs, Litera- ture and Drawing)	Entrance fee, 1/6 3/-	Editor, A. M. Chaffey, Chard, Somerset
Shropshire Postal Camera Club	2/6	R. G. V. Dymock, Sion Cottage, Sion Hill, Bath
Sunbeam Postal Portfolio Club	2/6	J. R. Redfern, 103, Oak Lane, Manningham, Bradford
Somerset Postal Photographic Society	Membership limited to 12	Bernard J. Mitchell, 3, Willow Vale, Frome, Somerset
Sun and Co. Postal Club	5/- Membership limited to 40	Martin J. Harding, Oakdene, Church Stretton
Talbot Album Club	2/6	F. H. Langdon-Davies, 8, Mount Pleasant, Cambridge
United Stereoscopic Society (Postal Club)	3/-	A. T. Mole, 89, Westbere Road, W. Hampstead, London, "N.W.2
Wesley Guild Pen and Camera Postal Club	4/-	W. G. Johnson, 15, George Street, Falkirk, N.B.
Wessex Postal Camera Club	Entrance fee, 2/6 5/- contributing members; 6/- hon. members	B. L. Critchley, "St. Hilda's," Waverley Road, Redland, Bristol
Zodiac Camera Club	5/- Payable in advance Membership limited to 30—for ad- vanced workers only	H. G. Allen, 7, Osborne Road, Almsdale, Southport
Zoological Photographic Club	2/6 Entrance fee, 1/- 2/6	Jasper Atkinson, 33, St. Michael's Road, Headingley, Leeds

PICTORIAL PHOTOGRAPHY IN 1921.

By F. C. TILNEY.



WHEN an artist takes up a pencil to make a sketch his impulse is that of giving embodiment to some idea in his mind. The finer the idea, the less does it have to rely upon technicalities. With the photograph the idea cannot divest itself of Form. Form is there first, and the photographer has to take it as Nature offers it, trusting that the idea will be powerful enough to assert itself for the spectator, as it did for him.

It is this tracking and seizing of an idea that is the very soul of picture-making. And because the idea is so buried in material, and so difficult of detachment, photographic picture-making is difficult. To the artist a stroke or two with a chalk is sufficient to express the germ of the idea; but the camera man has a complex task to perform before his idea is revealed.

In spite of the difficulty, however, the fact is patent that camera artists are far more concerned to-day with the idea than they formerly were when they made mere transcript of natural phenomena for its own sake. This is a development of the most supreme importance, for it establishes photography definitely as a means of artistic expression. To glance at a few works in the collection reproduced in the following pages is to see immediately what was in each photographer's mind when he made his exposure. I am not contending that the idea is at all times worth the effort of perpetuating it. Too often in photographic pictures it is a mere whim of quaintness; sometimes it is a kind of vigorous and all-sufficient Truth without Beauty; sometimes again it seems to be mere cussedness. I fear some such notion of "pure cussedness" prompted the idea in M. Mather's "Pierrot" (XXVIII.), whilst queerness for its own sake must have obsessed Edward Weston when he recorded the stiff and angular lines in "Betty in her Attic" (XXIX.), although there is no denying the truth and beauty too of tones of the floor and walls. But the position of the girl!—is there not a touch of pure cussedness in that?

It is not to be denied however, that even in the illustrations to this volume there are two or three productions at which one gazes wondering what the photographer saw in them to induce him to take the trouble. But these are exceptions. There is better "vision" in camera pictorialists year by year. They have more to say, or at least what they do say is more individual, and less like the clacking of platitudes.

But Art is the handmaid to Beauty, and it seems to me to be a perversion that the art of making pictures should not concern itself on every occasion with capturing the full measure of beauty in every aspect of the subject. And though we may rejoice at the growth of idea in pictorial photography, we must lament a little that the beauty of the idea and the beauty of its expression are so uncertain. Perhaps one of the most arresting ideas amongst those shown in this book is the church scene "La Misa," by J. O. Echague (XXXIIa). It is the second example, in my knowledge, of a church ceremony photographed in full swing. This picture is essentially Spanish. The art of Spain has always seized upon Truth and placed it above Beauty. "La Misa" is remarkable for its character, its life, and its ecclesiastical sordidness. As a work of art it seems to miss, in its deliberate flatness and monotony, those delights of light and shade and those charms of variety which Dutch art, for example, would have

installed into such a scene. But as far as the idea itself is concerned, "La Misa" is a most notable work.

The landscape work that is reproduced in the collection is rich in ideas. The "Blue Gums" of H. Cazneau (LXI.) gives the idea of the immensity of these trees, and it does this with great feeling for the beauty of its subject. The very title of "Solitary Heights" (LV.) points to what was in the mind of J. P. Edwards. The brightness of a distance relieved from the darkness of a foreground inspired Chas. Job's "On the South Downs" (XI.) and C. W. Bostock's "En Passant" (XXXVI.), whilst a foreground gleaming with a low sunshine against the deep tone of a middle distance actuated J. A. Lomax to produce his delightful title picture "Before the Rain" (VIII.). Something of this delight lurks in Bertram Cox's "The Weald" (LX.), but there are other charms which surpass this. Mr. Cox is a nature lover. He shows nothing which does not reflect this love, which is always his inspiration. "The Weald" is perfect as a photograph and as a picture. Its far receding fields basking in sunlight, and its foreground elm, so Clausen-like in treatment, hold the enchanted eye and fill the mind with longings.

There is another kind of fascination in "Dans la Marais," (XV.) by L. Misonne. It offers a kind of romantic melancholy in place of the sunny homeliness of "The Weald." As usual with Misonne's works, a softness of the distant parts bespeaks a mist; the whole illumination, diffused and tempered, might be that of night or morning, but is certainly not joyous and strong. The mood is quiet and sad, and everything has been done to bring home that idea and evoke the same mood in the spectator. Its delicacy and small detail do not disturb its breadth. The one feature of the tree-group dominates the whole composition. Adriaan Boer's "Pastorale" (LIV.) is similar in many ways, but less languid and sweet. The poplars are firmer, the whole mood brisker. Fred Judge's idea in "A Downs Shepherd" (XV.) is misty sunlight, not the shepherd at all. But in "Moutons sur la Falaise" (XLVI.) L. Wenner does mean us to regard the shepherd. Neither the landscape nor its effect amounts to much; even the sheep are subservient to the shepherd, and the idea is, in fact, negligible. In the case of "The Call" (XLV.), S. Werner had to get his idea as best he could, and, as it happened, the landscape setting was poor. But it was something to have caught this horned beast at such close quarters.

There are two or three views which have inspired their authors by the fascination of their light and shade; always the best incentive in photography. W. Mathieson sends "An Archway in the Old Castle" (LVI.), a remarkably tender and subtle rendering of deep shadow full of interest. This is a print one can pore over a long time, and yet it is devoid of all that is traditional in pictorial composition. Mr. Mathieson proves here, however, that an idea so well presented can justify itself in spite of unconventionality. Another light and shade subject is "Groot Kerk" (XXXVII.) by J. F. J. Huijsser. It is so simple in its division of lights and shades that it looks like a very old copperplate engraving. There is no attempt at composition, but the rich quality of the darks has thrown much luminosity into the very successful sky. Longer exposure would have shown us more and pleased us less. There is more gradation in the "Mill of Zeddam" (XXXVI.), by B. F. Eilers, and the pleasure it gives is therefore of a different sort from that of "Groot Kerk." J. McKissack combines two or three attractions in the striking picture he calls "The Miracle" (VII.). It has a strongly dramatic scheme of light and shade, as well as subject-matter of peculiar interest. Marvel, sentiment, and reverence go to the making of it. No one seeing this hanging crucifix would have missed the idea of rendering it pictorially, but few could have surpassed the dignified and impressive treatment which Mr. McKissack has afforded the subject. Its positively unusual material and incident are half its attractiveness, nevertheless.

In J. M. Whitehead's romantic landscape "A Dream of the Raploch" (VIII.) we are on traditional ground again. And what a lot is yet to be said for the conventionalities of pictorialism! This is splendid subject-matter; hill, water, foreground, sky, everything in fact that is wanted for a picture in the old style. To me it is beautiful and restful, and its sky full of the suggestion of colour.

Returning to the theme of light and shade, I must call the reader's attention to Taizo Kato's "Sunlight and Shadow" (XLI.), which is almost the last word in photographic unconventionality of point of view. Its merit is in the sensation of sunlight on the gravel walk, and the realism of the two figures. "Sun and Snow" (XXXVII.) by D. Mischol does not appear to me to have much idea in it, except perhaps to show how deep the tone of a sky may be, seen against sunlit snow. Its composition is of the double-dyed camera kind, which in flouting old principles misses much that should have helped it. These principles we find always in the work of Alex. Keighley, who knows only too well how they make for a quick appeal. His "Chasm" (XLVIIIa) is pictorial in every sense of the word, and its greatest triumph is the inclusion of a little figure on the bridge. This figure converts the idea from one of mere impressiveness to one of transpontine drama. Rather creepy also are the white stems of "The Enchanted Wood" (X.) sent by J. E. Paton. They have a theatrical look that is in the domain of one sort of romance. But "Mesa Encantada" (LII.), which F. O. Libby sends, is too big in style for anything either theatrical or melodramatic. It is Nature's own staging. Note the quality of the sky and its luminosity against the craggy summits. Another most impressive scene is F. Beguin's "L'incendie" (XVIII.), a truly wonderful photograph. This brings me to the drear and comfortless drama of "A Lee Shore" (XVIa.), in which F. J. Mortimer shows a labouring ship all but lost in the gloom under a heavy sky.

There are several other seascapes, most of which, whilst giving details of interest, do not appear to have been actuated by any idea but the mere record of something that was seen in an idle moment and perpetuated because there was nothing better to take at that moment. "Surf Canoeing" (XXXIII.), by A. Ford, has, however, the decorative idea. The little spots of white canoe and black figure are first-rate, and the ample height of sky is a refreshing innovation in picture-planning, and is excellently naturalistic in its rendering. The black figure in Mrs. Keene's "Early Snow on the Prairie Track" (LIV.) is also valuable, considering the scene in a decorative sense. But from the point of view of Truth, if not of Beauty, M. Hilmy's "The Land of the Pharaohs" (LV.) excels in regard to its perfectly rendered sky, showing the clouds as being one behind another and not as in a vertical plane. This is one of the choicest skies I remember.

Whilst admitting the good quality of J. H. Anderson's "Swiss Village" (II.), especially the right-hand half of the print, I must confess to not finding the moving idea in it. Is it the beauty of the buildings, the effect, the arrangement, or what? W. J. Ferguson, on the other hand, leaves us in no doubt as to the idea in "The Sentinel" (LXII.), but has missed a deal of its beauty. The sky is fine, but the lighthouse has not much luminosity, and the white fence is aggressive. Another "Nocturne—the Temple" (LVIII.), by Rupert S. Lovejoy, misses subtlety. Moonlight may be like this in Portland, U.S.A., but the moonlight I know is gentle, not fierce.

Figures out of door are great opportunities in pictorial photography. They are distinctly a class by themselves, but they are usually in danger of being too unimportant and overweighted by their setting. This cannot be said of S. Saba's "Sons of a Fisher" (XXVI.) with its engaging composition; nor can one imagine finer pictorial results from such material and circumstance than appear in "Terror" (XXIII.). Here H. A. Avery has seized a dramatic moment, and with it quite a striking composition, very effective light and shade, and a full measure of "go." S. Bridgen's "In England" (XI.) is a subject of a happier kind. The cricketers are well grouped, and the spectators

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likewise ; but one has to assume that the latter are shaded by a pretty solid building to account for the blackness of their silhouettes. F. R. Archer does not appear to put much price upon "Freedom" (XXIII.), to judge by the dolorous attitude of the lady, who has escaped from some really hefty fetters. I fear the idea is a little overwrought in this case. The allegory points us nowhere in particular ; but the machinery of the whole thing is cleverly managed. Perhaps F. Jay's "En Plein Air" (LX.) holds a better idea of freedom. It is one of the nicest effects this resourceful worker has brought about, and much brighter in lighting and tone than usual with his pictures. The figures are charming.

Mr. and Mrs. Bertram Park have carried photography of the nude a long way forward on good lines. They have been expositors of the beauty of the figure itself, without seeking to make it part of a pictorial scheme. Their examples on Plate XXX. will be much admired for their lighting and modelling. Angus Basil's "Nude" (IV.) is, in its original version, a delightfully subtle piece of modelling. The fine unbroken line from the shoulder to the near foot should be noted. This work, like that of the Parks, is to be classed as "nude for its beauty's sake." There is the touch of nursery charm in "The Soap Bubble" (XLIII.), by A. Sherlock, and it extends in name, at any rate, to A. F. Kales's "Faerie Queen" (XVI.), a work so camouflaged with draperies and spot lighting and "controlled" surroundings of all sorts that one cannot for certain say whether the figure is a living nude or a stone one. There is more distinct idea in "An Illustration for a Fairy" (XXI.) by W. Eide—I feel I must add the noun "tale" on to this title. The pretty lady pleading so pleasantly for extrication from the net is no fairy ; she is the victim of fairy methods. The figure is fine, and the print has an indescribable quality that is very pleasing. As a photograph, the Earl of Carnarvon's "Pan" (I.) is above suspicion ; as a design it is a triumph, especially in the arrangement of its tones and accents ; but as a picture the disparity in scale between Pan and the nymph is unfortunate. It is a daring and beautiful thing nevertheless.

"Dorothy and June" (XXXIV.) is an essay in the nude with portraiture by Marcus Adams. It appears to me to be a most happy effort, combining, as it should, the physical and psychological charms of the little sitters. The design is very successful. "Estudio" (XVII.) by A. Danis might also be regarded as a portrait in nudity, since almost all one sees is flesh. The pose of this figure is very charming and the ingenuousness of the expression is well suited by the light and delicate key of tone adopted. The pretty little boy "Dennis" (XII.) by Herbert Lambert is a ready-made Cupid, with his gentle and mischievous air.

The year's work has shown a slight falling off in the fantastic contraptions which photographers find so engaging ; but there are one or two produced here that represent the genre. "Fantasy" (XXII.) by Sidney Carter is a little baffling. Why should the lady embrace the dragon and yet be so callous about it ? I do not catch the idea, though I admire Mr. Carter's workmanship. Neither can I quite rise to the intellectual heights of M. Arbuthnot's work on Plate IX. What is the relation between the very modern young lady and the Italian bust ; and why are they divided by a Chinese brocade ? To me these things all seem unrelated ; and again I miss the idea. What too is the idea in Mrs. Barton's "There was a Knight came riding by" (XXXVIII.) ? The girl is charming ; her lyre is a mere "prop" ; the background and the knight belong to the ladies' art-guild kind of thing. Do they help ?

F. Flodin's group of somnolent ladies in Pompadour costume (Frontispiece) is rather a remarkable performance. The shortness of tonal scale in the figures and the contrast with the black background call up the idea of sculpture. The thing is beautifully done and must be admired in spite of the fact that we do not know what the story is. H. B. Goodwin's fancy portrait of "The Great Catherine" (XLII.) is a richly varied

study in tones. My idea of the redoubtable sovereign was that of a much stouter and rounder-faced lady. The head is rather central, and three-quarters of an inch off the black background at the left side would have made the figure fill the space very effectively. The portrait of "Miss Ruth Miller" (XXV.) by J. N. Doolittle tries a new method of dissolution of contours in the manner of vignetting. It is in harmony with the softness of the definition and the spiritual look of the face, but it is a way of working that we may hope will not become a vogue. There is softness of definition, too, in "The Bride's Dream" (XLVII.), a piece of work of which F. Ziegler may well be proud. A tender opulence pervades this work which is very pleasing—flowers, veil, and the little bridesmaid, all softened in a bridal atmosphere so to speak. The bride's head, however, is firm and strong and nicely poised. In "Madre Gitana" (XLIV.) we have arrived at the first stage past bridehood, and the idea here is forcible enough; but a little more beauty would not have hurt. The child is fine, and straddles like many a Holy Child in an old altar picture; and I think that J. M. Buerba must have had this fact in mind when he took the photograph. Another peasant woman is shown by Mrs. Ambrose Ralli in "Italian Market Woman" (III.), and this too is reminiscent of the old school. She stands as serious and dignified as a sibyl. In this work one sees absolutely faultless composition and a very striking scheme of light and shade. Mrs. Ralli does not indulge in the soft delights of attenuated gradation. To her a thing is either light or dark; this is the painter's standpoint, which demands for every object its due of light and shade, with or without gradation.

In "Meditacion" (LXII.) E. Iruela has massed darks and lights to get his effect, but they do not tell as lights and shades; they are mere contrasts of tone. Consequently we do not get the effect of light creeping over everything and gradating into darkness which is the tradition of these monkish genre subjects. Another peasant woman comes from P. Dubreuil, this time a pleasanter-looking creature. The photographer of the "Woman at San Remo" (LVII.) has here adopted two different methods of treatment—the cut-through trimming and the vignette. The result is certainly not unpleasant, and it enforces the idea of the woman's head burden. The face is finely broad and strong and the modelling admirable.

Of portraits proper the year has produced a satisfactory crop, in which the theatrical element has been, as usual, a fruitful factor. The domestic portrait has not been so prolific, but its best example is perhaps Louis Fleckenstein's "His First Overcoat" (LIX.), a happy seizure of a chance illumination by sunlight. The youngster's pride is very obvious, he smiles as you look at him. C. Pollard Crowther has come into the ranks of portraitists with some éclat. The vigour and richness of his style may be seen in "The Cavalier" (LIII.), a portrait of an actor. Here is a new view of the matter at any rate; no swagger or swashbuckling, but alertness and apprehension—qualities equally native to the subject and far less hackneyed. The pose, the tones, and the modelling in the face are all remarkable. Another actor, "James Whale as Slaney in 'Abraham Lincoln'" (L.), has been given quite an opposite treatment by H. van Wadenoyen, Junr., who has fittingly kept the action in harmony with the usages of polite society of a later century. The quality of this print is its prime merit, and the clever filling of the space by the arm on the cane is the next. One can imagine Whistler approving this portrait. Hugh Cecil relies more upon the personality of the sitter in "Madame de Kurylo" (LXIII.). The eyes are the idea in this case.

Three notable men, "The Lord Chief Justice" (XIV.), "Henry Watterson" ("Marse Henry") (XXXV.), and "Nikola Persheid" (VI.), are respectively presented by W. F. Thomas, Pirie McDonald, and N. E. Luboshez. Each is a fine psychological portrait. The imperturbable and patient air of the first bespeaks that dispassionate obligation to two sides of a question which is the trusted foundation of English justice.

The full brow, the white hair, moustache and imperial of the second speak distinctly of the literary type. Both these are human documents. The third, one of the leading photographers of Europe, has the analytic eye and the absorbed air of the artist, to which the long beard adds further conviction. This portrait has the look of a Titian in its simplicity and intentness. W. Crooke's "Study of a Head" (XLIX.) must surely be the portrait of a lawyer or doctor. All these rely for power and interest upon their sitter's revelation of mentality, and there is nothing else that can make a portrait live.

Indeed whether we know the name of the sitter or not, whether we are offered a portrait or a "study," we still demand the human story before we can be moved. Who cares, for example, what may be the name and habitation of the "Vieja Vasca" (XIII.) which G. Koch sends from Madrid? She is materially unknown to all of us here, and will remain so, and yet spiritually she is our familiar. One's grandmother could not move one more deeply by her kindly eye and the evidence of a long world-struggle in every wrinkle. A somewhat different attitude is inevitable before J. A. Gardner's "Pasamaquaddy Indian" (XIX.), who looks hard and inexorable, and, further, is of alien and savage blood. This is good psychologically, and very gay pictorially.

"The Second Sitting" (XLII.) by J. C. Warburg, is a double portrait and, as far as the bust is concerned, a good one, without question. We cannot speak of the lady's likeness. The two heads are linked up very happily by the arms of the sculptor. Another nice piece of grouping is Dora Head's "Stories" (XLIII.), full of feminine and domestic charm; each figure having its own appeal and the whole welded into a single idea. The quality of the print is noteworthy.

Perhaps only those who have studied the works of the great Dutch painters of genre can apprehend the full content of R. Polak's reconstructions. They are no longer novelties, and I learn from his own pen that the long series were almost entirely the work of a short period which has spread over many years of exhibition. In many respects "The Linen Chest" (XXXI.) is one of the best. Its parts are joined up and blended in a masterly way. There has never been a more consistent and carefully studied imitation of old pictures, and its cessation, though inevitable, is to be regretted, because the pictures were obvious and palpable imitations done for the fun of the thing, and they thus differed from the faked photograph that attempts to be old-masterish in the way of mannerism rather than in treatment of subject.

I repeat what was asserted at the outset. A picture-maker of any sort must have an idea and impulse before he can imbue his work with any feeling that will engage the spectator. The idea need not be elaborate or ambitious, but it must be vital enough to prove to us that the photographer made an exposure because something in the scene or object prompted him to do so. Making exposures without enthusiasm upon subjects perfunctorily prepared or half-heartedly selected will never bring the artistic temperament along. Feeling and responsiveness are a necessity—far more a necessity than immaculate technique. This the best of our workers have. They have gained it by giving rein to their artistic impulses and by studying principles. On those lines only can pictorial photographers achieve their high ambitions.

PICTORIAL PHOTOGRAPHY IN AUSTRALIA.

By HAROLD CAZNEAUX (Sydney).



WITH the great war over, Australians have settled down to a normal existence again. The streets have assumed their usual appearance, and the majority of the men who proudly marched along the same streets in uniform and to the strains of martial music not so many years ago are now passing to and fro in mufti. It seems strange that such a great war could have happened and passed away with such sad toll in the space of a few short years.

The pictorial element in photography is still energetic, and the "humdrum" existence that is with us again after the happenings referred to permits more attention to be called to its doings than hitherto.

The past year, pictorially speaking, has been a distinctly good one throughout the Commonwealth, and, whilst the exhibitions have been unfortunately few, the quantity and quality of the work produced by Australian workers has been of improved standard. A soundness of aim and individuality in pictorial photography is surely revealing itself, and one is seldom pained nowadays by the muddy low tone effects that were so familiar a few years ago in Australia. After the progress that has been made recently the fact reveals itself that the vogue of low tone work was no doubt due to influence or imitation. This has passed away, and our pictorial photography is becoming characteristically Australian.

Naturally, the two greatest States—New South Wales and Victoria—boasting cities about the fourth and sixth magnitude of the cities of the Empire, maintain the greatest number of our best workers; but South Australia, Queensland, West Australia and Tasmania, all contain workers who, though few, are turning out work of remarkably good standard.

The majority of the societies throughout the Commonwealth are in a more or less state of activity, and what work is produced by individual members as a whole is of a sounder and saner standard.

The most notable exhibition held during the year was by the Sydney Camera Circle. This was held at the Salon of Kodak, Ltd., Sydney. A splendid showing was made of the work; public attention, not forgetting the sales, was all that could be desired.

Bromoil has become popular here in Australia. Victoria boasted the first little band that strove to conquer its difficulties during the past few years. Now many of the Sydney workers have been captivated by its possibilities, but bromide paper still continues to supply the bulk of the medium for pictorial printing amongst the majority of our workers.

Regarding the "School" aspect, there is evidence that there is possibility of workers, jealous of preserving the "typically Australian conditions" idea, neglecting the possibilities of other types of lighting, etc., that are possible here in Australia. There are days in this land of strong sunshine when atmospheric conditions change, and buildings, streets, waterway and bush become wrapped in a mantle of romance.

I have noted grey effects amongst the gum trees that have been truly wonderful in the passages of tender pearly light; the gum trees themselves with silvery trunk and branches shimmering through the mist, the whole effect suggestive of some beautiful silver grey nocturne.

Friend mist is very kind out here in Australia. No black fog kind is he, but a light veil of romance through which the strong sunshine is filtered like silver rays. As the day progresses these mists dispel and conditions become again the same—bright sunshine and strong shadows.

To deny oneself the temptation to use the camera whilst the curtain of mist is down for fear of offending oneself and perhaps others in respect to the great cause of "typical Australian conditions" is to debar a broad, sane outlook that will keep the pictorial movement alive with as much variety of subject and lighting as possible. After all, mists can be typically Australian in Australia as they can be "Londonesque" in London.

Photographers, let us be true to ourselves. So long as we faithfully try to preserve that outlook that is devoid of untruths, imitation, and lack of knowledge, there is no reason whatsoever that camera work should not reach higher levels in the world of art.

In conclusion I must note the seriousness with which many of our professional photographers regard their craft here in Australia nowadays. Many of the show-cases exhibit a keen sense of the pictorial, portraiture especially showing great improvements with regard to simplicity, tone, and lighting. "Photograms of the Year" still holds, as it deserves, a high regard with our workers, who sagerly await its annual publication for the opportunity of reviewing for themselves the world's pictorial photographers' efforts. Meanwhile we extend our hand in friendly regard for camera workers overseas.

PICTORIAL PHOTOGRAPHY IN CANADA.

By ARTHUR S. GOSS (Toronto).



IF the progress of pictorial photography in Canada is to be judged from the prints submitted to the Toronto Exhibition, it can be said there has been an advance towards a greater appreciation of Art with an apparent realisation that this may be expressed by undisguised photography.

One observed in the Canadian part of this Show, as well as in that of the other exhibitors, less of the raw edges of the soft focus lens, and better colour in the prints. A greater variety of printing mediums than usual was noticed. Several of these undoubtedly afford the pictorial photographer a greater freedom for expression in an art that has rather severe restrictions.

Odd and freakish mounts have almost disappeared, having given way to those of a light tint and of nearly uniform sizes. It is well to see this now almost universal method of mounting adopted here.

There is a great opportunity offered to Canadians, who, unfortunately, do not all avail themselves of it, to make the Exhibition at Toronto a completely representative Canadian show. It forms part of the Canadian National Exhibition held annually for

forty years; it attracts visitors from all parts of the United States and Canada, having an average daily attendance of 75,000 for two weeks; and our Canadian photographers, through a little more co-operation, could make this a really notable event in pictorial photography.

In the Exhibition this year there were 209 prints by 101 photographers. Thirty-six of these prints were the work of 19 Canadians. Though crowded into two comparatively small rooms, they were very carefully hung. The walls of the rooms had been specially panelled and tinted a neutral colour, and a canopy of muslin dropped to within 10 feet of the floor diffused a soft light day and night.

There was a time in Canada, as in nearly all countries, when the most artistic photography was contributed by amateurs, but it can be said that now the Art is most consistently sustained by professionals like Sidney Carter of Montreal, Chas. Aylett, and Ashley and Crippen of Toronto.

PICTORIAL PHOTOGRAPHY IN NEW ZEALAND.

By THE REV. H. O. FENTON (Dunedin).



EW ZEALAND is a young Dominion, and therefore it is not surprising that Art, in all its forms, is still quite in its infancy. A great number of people are trying, and trying very hard, to express themselves in painting and in music. But in most cases there is yet a long way to be travelled before real success is achieved. This is especially true of photography, which is labouring under a disadvantage not so much shared by other arts. For while there are a certain number of good paintings in the Dominion, and occasional visits are paid by musicians of world-wide reputation, photographers have had no standard by which to compare their own work. So the opportunity of seeing some of the world's best prints that is being offered by the circulation of one of the "Photograms of the Year" collections of original prints throughout New Zealand will be hailed with delight, and will have an untold educative value.

In New Zealand the light is fairly hard, and soft, misty effects are rare. There is scarcely any architecture that can be used pictorially. On the other hand the native bush has a charm all its own, and differs in toto from the Australian blue gum. The New Zealander is too apt to try to copy English landscape, and fails to realise that he has a wealth of indigenous material all round him. The bush, the lakes, the lovely bays and inlets, the life of the station and the run, all obtainable in a blaze of sunshine, should furnish him with any quantity of original subjects. The humble, but useful, sheep might be made more use of pictorially: and how few pictures have been made of the Maori in anything but the most ordinary and conventional stagings! Surely something can be made out of the native in his pah as pictorial as the Italian peasant in his village.

There are eight photographic societies in New Zealand. Some of these are doing excellent work in training beginners. It is in technique, and especially in exposure, that there is room for improvement. A couple of years ago the Dunedin Photographic Society inaugurated the idea of an annual inter-club competition, each club sending

in twelve prints. These are exhibited in the towns in which each competing club is situated. The friendly rivalry has had a most stimulating effect. There have now been three inter-club competitions. Dunedin won the first two, Southland won the third, with Wellington second. Most of the clubs hold annual exhibitions. The great difficulty is to obtain adequate judging. This is particularly the case in Wellington.

The vast enthusiasm of a rapidly increasing number of photographers should ensure that in course of time New Zealand will make a name for herself in the photographic world.

PICTORIAL PHOTOGRAPHY IN SOUTH AFRICA.

By WILFRED SKETCH (Cape Town).



AM pleased to say that at last, even if only to a very limited extent, South Africa shows signs of awakening to the possibility of pictorial photography.

There have been several photographic clubs out here, but all seem to have suffered from that defect due to the climate—slackness. No one seemed keen. With perhaps two exceptions they all looked as if they might expire at any moment. However, in the last two years things seem to have slightly improved, and there are several clubs now, notably the Port Elizabeth and the King Williamstown Clubs, that show a decided keenness amongst a small membership.

The oldest society in Africa—the Cape Town Photographic Society—was in an amazingly bad way, but, thanks to that glutton for work, Mr. Mathieson, has at last been, I hope, put entirely on its legs. The membership has gone ahead. It has lectures, meetings, social evenings, etc., and bids fair to really inculcate some idea of pictorial photography into its members. Up to two years ago all that was required was a "view," but that period is now passed, and at any rate a certain section now go out for pictures.

Our biggest South African paper is also helping this movement by each week offering a prize for the best photograph, pictorial and topical, for reproduction in its photogravure supplement. An exhibition was held by the Cape Town Society about six months ago which was, everything considered, distinctly creditable. A new club has just been formed at Durban with excellent prospects, and we expect to hear more of this later.

South Africa is an immense country peopled by a handful of whites, and the distance between centres is enormous. There is very little opportunity for selling the best works of art, although Cape Town and Johannesburg have their art galleries.

There is also often a difficulty in getting suitable material for pictorial work, and in getting to likely places for landscape: certainly some of our parts out here would puzzle the best English landscape workers to discover anything suitable for pictorial photography.

PICTORIAL PHOTOGRAPHY IN AMERICA.

By FLOYD VAIL (New York).



EVER has there been such interest shown in photography in America as during the past year; never has there been manifested such enthusiasm for the artistic side or so many engaged in its pursuit.

There have occurred the usual annual exhibitions under the management of the groups at Los Angeles, California; Pittsburgh, Pennsylvania, and Portland and Bangor, Maine; and, before this is published, a salon will have been held in the Municipal Art Gallery at Oakland, California, by the Camera Club of that city—its first adventure—and which will have had the now unusual feature of including among the selecting committee artists and art connoisseurs, besides the pictorialists, Edward H. Weston and John Paul Edwards.

Throughout the States camera clubs have resumed giving monthly displays of members' work, frequently with criticisms; and many are featuring demonstrations of various processes at stated periods.

One-man shows are prevalent in several States and localities, so much so that many pictorialists of recognised ability have been beset by invitations to show their work, and they have schedules arranged for months in advance.

Competitions have been numerous, the most notable having been at Seattle, Washington, at The Emporium, San Francisco, and by the "New York Evening Post" and "American Photography," Boston, Mass. The latter will serve to show what has occurred in other places. Nearly two thousand entries were received from all parts of the country, including the examples of almost five hundred individuals, most of them among the foremost exhibitors in America, with two members of the London Salon. One hundred and twenty-two selected prints were forwarded to the Camera Club, New York, there exhibited for two or three weeks, then routed to art institutions throughout the United States.

The most important events indicating unusual activity during the year were the exhibitions of one-man shows imported from England by the Camera Club, New York. In response to invitations, there were received from time to time exhibits from Alexander Keighley of Steeton, Bertram Cox, then of Lincoln, Fred Judge of Hastings, and the editor of "Photograms of the Year," F. J. Mortimer of London. The masterly work of all these photographic artists at once awakened the public interest and admiration, and their exhibitions were attended by great numbers, not only of residents of New York, but others from different, sometimes distant, States, and foreign visitors in the city. Delegations came from suburban camera clubs to all these shows; some of the greatest American painters were among the audiences and were profuse in their praise of the collections. Many of the metropolitan journals noticed these exhibits from abroad, and some, including the photographic press, published illustrations and

appreciations. So unanimous was the tribute, it would seem it is no longer a question of recognition of pictorial photography; it is accepted for art generally in the country.

The Cunard Steamship Company began in May the publication of an illustrated magazine called "The Cunarder," embellished with reproductions made from some of the pictures in the exhibits received from England, as well as from American work.

The United States National Museum at Washington, D.C., which for many years has been collecting specimens of photographic art from the foremost pictorialists of the world, and which for the past seven years, owing in part to the war, had not added a print to its permanent collection, has this year caught the spirit prevailing throughout the country and has issued invitations to some selected photographic artists to contribute examples of their work, which invitation has gone to several in Great Britain and elsewhere abroad. Some of these may not understand the purpose of this—for several have replied asking for information—hence in passing it may be well to explain that it is Government recognition of the attainment of high pictorial rank.

As another indication of the advancement of pictorial photography in America, publications in various States and localities have been featuring photographic exhibitions as among important events. Large metropolitan journals, with circulations reaching hundreds of thousands, which formerly either ignored such affairs or gave very meagre accounts, now make them prominent items. As a case in point, the great "New York Times" devoted its entire art page to an appreciation of the members' show held at the Camera Club, New York, in September, with illustrations from the exhibits. This is only one of many instances that have occurred in New York and other places.

The demand for pictorial photographs for illustrations far exceeds the suitable supply. And pictorial work for advertising purposes commands the highest prices; notwithstanding which, some periodicals are largely filled with advertisements from such work.

There have been numerous interchanges of exhibits of one camera club with another, the collections in some cases travelling hundreds of miles. This is another sign of the great general interest and activity, to say nothing of the friendly co-operation along pictorial lines.

If any further proof were needed, the large amount of American work submitted for the exhibitions both of the London Salon and the Royal Photographic Society attests the enthusiasm among pictorialists here. And at the Canadian National Exhibition at Toronto, 1921, the influx of entries from the States made it impossible to hang seventy pictures actually selected by the judges.

In view of all this, and much more that might be written, the outlook for pictorial photography in America was never more promising, numerically, technically, artistically or financially.



PICTORIAL PHOTOGRAPHY IN SWEDEN AND NORWAY.

By H. BUERGEL GOODWIN (Stockholm).



HERE is not much of general interest in photography to report from our part of the world for 1921. We have been passing through a period of depression, but under the surface more important events are in process of development than any departure since our pictorial movement was started in 1913. This was the year before the great Baltic Industrial Exhibition, which was reported at length in "Photograms of the Year 1914."

The death of two of our most prominent workers and theorists—Dr. Ivar Nordlund and Dr. Ivar Thulin—has deprived us of two of the prime movers in what was intended to become a "Scandinavian Salon of Photography."

The present position is that the "serious professional" is beginning to take greater interest in the development of pictorial work, and the numbers are increasing and gathering together to form a congregation of the elect, which will include the Scandinavian leaders in photography both professional and amateur.

The Norwegian Amateurs have just formed a new club with a journal of its own.

As reported last year, both the Danish and Swedish amateurs, on the occasion of the great photographic exhibition of Scandinavia, were treated very badly, but these matters are now being forgotten, and possibly next year, if the right leader is forthcoming, an Inter-Scandinavian Entente may be established, a fraternity taking as its pattern the London Salon of Photography.

PICTORIAL PHOTOGRAPHY IN FRANCE.

By G. PASCAUD (Paris).



PHOTOGRAPHY appears to have again found in France the favour that it enjoyed in the years preceding the war. As a matter of fact, it has never been completely abandoned; the critical moments of the war simply relegated it for a while to a secondary position, where it slumbered. Now that unhappy memories of the great drama are being slowly blotted out, there is every hope that photography will take up again its mission for picture-making.

There are welcome symptoms of this already; amateurs are devoting more of their leisure time to the camera; societies are being reborn and are gathering in new recruits; makers are perfecting their materials; others are improving their productions, and, in a word, everything seems to point to a renaissance. It is a very cheering outlook, which can only beget most happy results if we have patience.

A carefully organised competition which was patronised by the powerful Syndical Chamber of Manufacturers during the past summer aroused great enthusiasm in the photographic world. Thousands of prints were sent in, quite as many coming from novices as from the veterans. Unfortunately, the greater number did not always give proof of sufficiently artistic outlook. Many French amateurs at present only see in their apparatus a convenient tool for taking snapshots. For the greater number photography still remains too much a casual recreation and nothing more. Too few understand that it can be at the same time a sport and a most responsive method of interpreting the most beautiful effects in nature by combining with them an artistic personal note. But we hope soon to see a vigorous growth in that little band of amateurs who, having understood, have resolutely set forward in this path. May their works be frequently forthcoming to serve as examples and a stimulus for those amateurs in whom one can discern a taste which is asking to be expanded.

Photography was born in France; therefore the country of Niepce and Daguerre ought to attract the better part of the later developments of this marvellous discovery. All photographers in France who are able, and they are numerous, ought to consider it a duty to promote by all possible means the scope of the camera in the future.

PICTORIAL PHOTOGRAPHY IN ITALY.

By STEFANO BRICARELLI (Turin).



INCE the beginning of 1921 no great progress has been observable in connection with Pictorial Photography in Italy, such development as had set in afresh after the war being hampered by serious difficulties of more than one description.

To the general depression due to the economic crisis a severe increase in the prices of photographic materials is to be added, which, while already very high owing to the rate of exchange, have lately reached an almost incredible level in consequence of the newly established protectionist Customs Tariff. For instance, the cost of one dozen 9 x 12 cm. plates (approximately the quarter-plate size) is now 25 Lire, that is, £1 at par.

Yet signs are not entirely wanting to evidence a lively, nay, an ever-growing, interest in artistic photography, so that, as soon as the general conditions become more favourable, a rather rapid development may be looked for.

First, the appearance of the second volume of the "Annuario della Fotografia Artistica" is to be pointed out. The Editor, Signor A. G. Dell'Acqua, was successful in realising a considerable improvement upon last year's volume, as to general aspect, and even more as to the excellence of the works reproduced, which are 55 in number by 39 different authors. That publication may be rightly termed the centre round which Italian Pictorialists far apart and scattered now gather and rally. It also was the means of making some new pictorialists of real merit known to the public, chiefly Signori Del Corso and Giacomelli, whose works it is to be hoped will be admired next year at foreign exhibitions.

Two exhibitions were held in Turin during last winter, one showing a collection of artistic and Alpine photographs, the other being a retrospective display of war pictures. Both met with a great success, the public crowding to view them with

unhoped-for interest. Yet it must be admitted that, though both included a number of remarkably good works, the average standard of neither testified to any real progress in comparison with the last pre-war exhibitions.

Also at Turin the "Societa Fotografica Subalpina," which is the most important and active among Italian societies, saw the number of its members rise noticeably during 1921, all the new members being, moreover, young people full of energy and enthusiasm. The winter and spring set of picture lectures of last year, during which none but pictorial monochrome and colour plates were displayed, proved perhaps the best and most successful on record.

At Milan, in spite of numerous difficulties, a serious movement is in progress towards the establishment of a photographic school, where a complete modern teaching will be obtainable. The need of such a school is much felt throughout the whole country. Bright hopes centre round the venture, which will also deal with the training of young professionals.

PICTORIAL PHOTOGRAPHY IN DENMARK.

By HANS WAAGO (Copenhagen).



PICTORIAL photography in Denmark during 1921 has not been very much in evidence, although a certain amount of good work has been done. The only outstanding event to attract attention was the exhibition of pictures by the Scandinavian professionals in Stockholm, which pictures were first exhibited in Copenhagen and afterwards in the biggest provincial towns.

This event, although not great in itself, indicated that the professional photographers in this country are now inclined to compete in exhibitions and to show what they are able to do in pictorial photography. This is a matter for congratulation, as, when taken with other factors, it helps to influence the advancement of photography generally and to give it the reputation it deserves.

Kjobenhavns fotografiske Amatorklub have been the leaders with their exhibitions, and have greatly helped with lectures that some of their chief members have given. It is also interesting to note that Sigvart Werner's book "Dyrehaven," which appeared last year and is illustrated throughout with photographs, has been received with the highest praise in the Press and in art circles.

These matters have not only helped pictorial photographers, but have also drawn the attention of art critics, who have hitherto specially dealt with the older pictorial arts, to pictorial photography.

Thus, the secretary of the leading art union, Mr. Christensen, gave a lecture stating his impressions of the photographic exhibition in Copenhagen. The praise given in this manner by a critic without photo-technical knowledge was quite impartial and gave the greatest encouragement to all amateur workers. They realised that his criticism was neither influenced by the one-sided artist nor the photographic technician.

The future, however, is bright, and although pictorial photography is very quiet at present in Scandinavia, there is no doubt that there is a fruitful period coming for pictorial photography.

PICTORIAL PHOTOGRAPHY IN HOLLAND.

By ADRIAAN BOER (Amsterdam).



It is difficult for anyone standing in the midst of a crowd to give a correct interpretation of its deeper moods and feelings, and it is perhaps specially difficult when the crowd is the Dutch people with its serious and conservative character which fears and mistrusts anything new and strange.

Viewing the Dutch photographic movement, which movement is being daily strengthened by new amateurs and workers, I see two different aspects. The first is that photography as a hobby is becoming more popular in all classes of society, and is spreading the blessings of a cultivation of the sense of beauty in the homes of the rich and in the dwellings of the artisan. The second is that photography as a means of pictorial expression is at the moment at a point of rest. The movement of photography in the pictorial direction has not met with the same or as much appreciation in this country as in England and America.

This movement was at its culminating point in Holland about fifteen years ago, at the time of multiple gum and the early days of oil printing, and since then there have not been many outstanding pictorial workers imbued with the enthusiasm for progress.

The yearly exhibition in Amsterdam, though the number of entries was considerable, was not quite up to the standard of ten years ago. Other local exhibitions have been few. The Society of Amateur Photographers of the Delft Polytechnic University, instead of holding their yearly salon of Dutch work, arranged a one-man show of the well-known pictures of the Belgian artist Leonard Misonne.

The third exhibition of the year was held in Groningen in the month of October, and was chiefly a collection of the best pictures of the last year's Amsterdam shows.

A small but representative collection of Dutch pictorial work was sent to the London Salon and several of these were selected and hung. The entire collection will be on view at the London Camera Club in 1922, and we may hope that the interest in this collection will not be less than for the Dutch show held several years ago at the A.P. Little Gallery.

This Dutch collection, the first after a long period, may prove that pictorial photography is still alive in Holland. It may be interesting to know that of the Dutchmen whose work is produced in this year's "Photograms," only one is an amateur—Mr. Richard Polak of Rotterdam, now residing in Switzerland. His remarkable work of outstanding merit is well known in England. Mr. Bersenbrugge, originally an amateur, joined the ranks of the professionals many years ago, and his spontaneous work with a somewhat French vivacity is well appreciated in theatrical circles in The Hague. Bern. F. Eilers, in previous days a blockmaker of some fame, has taken up professional photography with considerable success. De Groot, Maassen, Jac. de Boer, and Ziegler are professionals also, as well as the present author, who, though being active the last years in photo-literature, has behind him a trade practice of twenty years.

Although the state of photography as an expression of art in Holland gives no cause for special joy, the basis is wholesome, and we cherish good hope for the future.

PICTORIAL PHOTOGRAPHY IN SPAIN.

By JOSÉ ORTIZ ECHAGUE (Madrid).



THE first International Salon of Photography in Spain was held in January, 1921. It was organised by the Royal Photographic Society of Spain, the Fine Arts Club, and the Peñalara Society. Owing to the shortness of time available for its preparation, a greater success than that achieved could not be expected. A large share in its success was due to the Editor of "Photograms of the Year," who in sending us the collection of 1918 "Photograms" made us safe for a select representation of foreign work.

Considering that it was the first time that a Salon of this kind had been held in Spain, the public appreciation was unprecedented. We had the satisfaction of having the King and Queen, Don Alfonso and Da. Victoria, amongst the earliest visitors, and in the succeeding days all the other members of the Royal Family passed through the rooms of the Fine Arts Club, as well as all the most esteemed members of the artistic world of Madrid.

Similarly, the Press, particularly the illustrated Press, devoted special attention to the Salon, and the entire exhibition was undoubtedly a great surprise to those who were strangers to the development of the art of photography.

For us who are in continuous contact with this art, I must confess I could have wished for a much more highly qualified collection of Spanish pictures than the one we had. Amongst the Spanish work, in order not to discourage enterprise, we admitted productions in consideration of their being signed with names that have a photographic ancestry; and not caring to be unfair in that direction, the admission of many works was granted which should not have appeared.

Amongst the Spanish exhibitors, three portraits by Savignac should be mentioned in the first place, in which we see a change of technique that it would be premature to judge. Andrada showed four productions with "A-vila" subjects very well conceived and executed. Calvache showed some heads of women.

The productions of Danis were amongst those that most arrested the attention of the public. They constitute a special school in the bromide process of which we shall certainly find imitators in the next Salon. Huidibro inspires us with great hopes for future years with his work so full of spontaneity. Guillermo Koch is to me one of the exhibitors whose productions were the best thought out and executed. Novella showed a collection of fine portraits. The productions of Rabadan, Canovas, Castellanos, Garay, Luigo, Iruela, Landecho, and Vilatoba also deserve mention.

Let us hope that at the next Salon the defects that have had to be tolerated this year will be rigorously corrected. Some seven hundred works were admitted for the Salon of 1921, of which we chose 317 to be exhibited. It is probable that next year we shall choose from over a thousand.

Peñalara held its sixth Salon in May in the small building of the Athenæum: a rigorous selection was necessary, which was conscientiously and skilfully carried out. The Salon was well arranged and included 91 productions by 24 exhibitors. Victory showed 12 works which were indisputably the best; they were also the best of his we have seen. Castellanos, Andrada, Macarron, Huidibro, and Tinoco were also good.

PICTORIAL PHOTOGRAPHY IN JAPAN.

By SOTARO SABA (Yokohama).



I say that photography is now in boom in Japan, who would deny it? I think none. Indeed, wherever the scene is picturesque, either in parks, in cities, or valleys in country, we see on Sundays and holidays, without fail, photographers alone or in groups with camera. Of course, the majority of them are mere snap-shotters, but all this helps the formation of many private photographic societies in cities and towns, and tends to nourish improvement towards pictorial works.

I think this trend of fashion has been greatly stimulated by the newspapers. Almost every paper issued in the principal cities reproduces daily one or two pictorial photographs. Though all are not so artistic, yet often we find some excellent.

One of the most worthy incidents is the Photographic Exhibition held yearly in Spring at Uyeno Park in Tokio. Some three or four hundred pictures selected out of few thousands subscribed from all the quarters of Japan, as well as from members abroad, are exhibited and receive awards after careful examinations by experts.

On the Eleventh Exhibition of the same opened at the end of April and lasting about a month, eighty-one pictures were so awarded; many of them were works admirably beautiful. Undoubtedly several leading photo-publishments from abroad have taught or have thrown great influence to the brains of the workers, hence a gradual revolution is setting in. "Photograms of the Year" is an important factor herein. I am most grateful to witness some pictures done excellently well in the aspect of purely typical Japanese character; I hope this style will be further replenished in future.

In my city, Yokohama, a most striking event sprang out in the last autumn. The authorities of the municipal office, in view of cultivating the artistic idea and leading the taste of the citizen to the higher and healthful pastimes as well as for the improvement of manufactures, held an exhibition of pictorial photography and porcelain and lacquered wares made by the citizens only. One hundred and ninety-nine pictures were selected out of several hundreds subscribed and forty-five awards were made.

This being the first notable exhibition of photography held in this city made great attraction, visitors assailed every day; probably most of the people must have seen pictorial photography first time in life. Needless to say, it lasted with perfect success, since then rapid expansion of the hobby followed; presumably a great number of young men have thrown their bottles away in order to carry a camera in the same hand. Now there exist five or six photographic societies here. In Tokio there are more than a dozen, also many in the principal cities as Osaka, Kyoto, Kobe, and Nagoya, besides great many private competitions among staffs in large offices or students of Universities and Academies. Two photographic magazines gave birth in Tokio quite recently.

As to the apparatus, pictorialists use also soft focus lenses. The Verito is in favour, and lately the Portland lens. Among amateurs small cameras are in vogue, as now enlarging is widely done, but a drawback here is the frequent exhaustion of film pack and deficiency of orthochromatic plates of small size.

Gum-printing or oil or bromoil printing are freely done by pictorialists, especially for the pictures for exhibition, and in much larger size than half-plate. This is very different from what was said in the last year's "Photograms of the Year."





A SWISS VILLAGE.

By J. H. ANDERSON (LONDON).



ITALIAN MARKET WOMAN

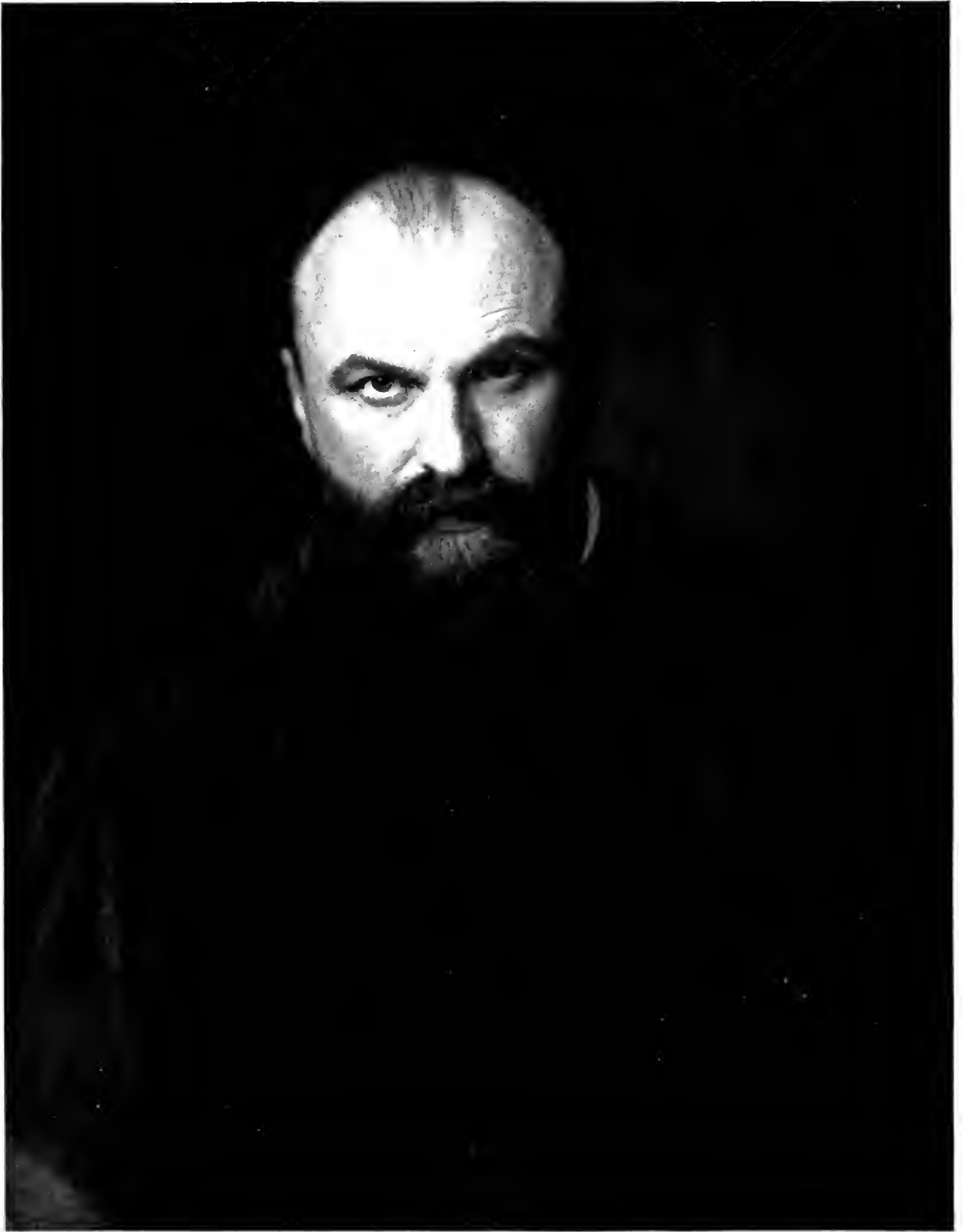
BY MISS AMBROSIO BALLETTI, 1906.



NUDE.

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NIKOLA PERSHID.

By N. LUBOSHEZ (LONDON).



THE MIRACLE

By J. Mc KISSACK (GLASGOW)



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By J. M. WHITEHEAD (ALVA).



BEFORE THE RAIN.

By J. A. LOMAX (CARDIFF).





THE ENCHANTED WOOD.

By JAMES E. PATON (SYDNEY).



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By S. W. EUTROPE (SYDNEY).



ON THE SOUTH DOWNS.

By CLAS JOB (LONDON).



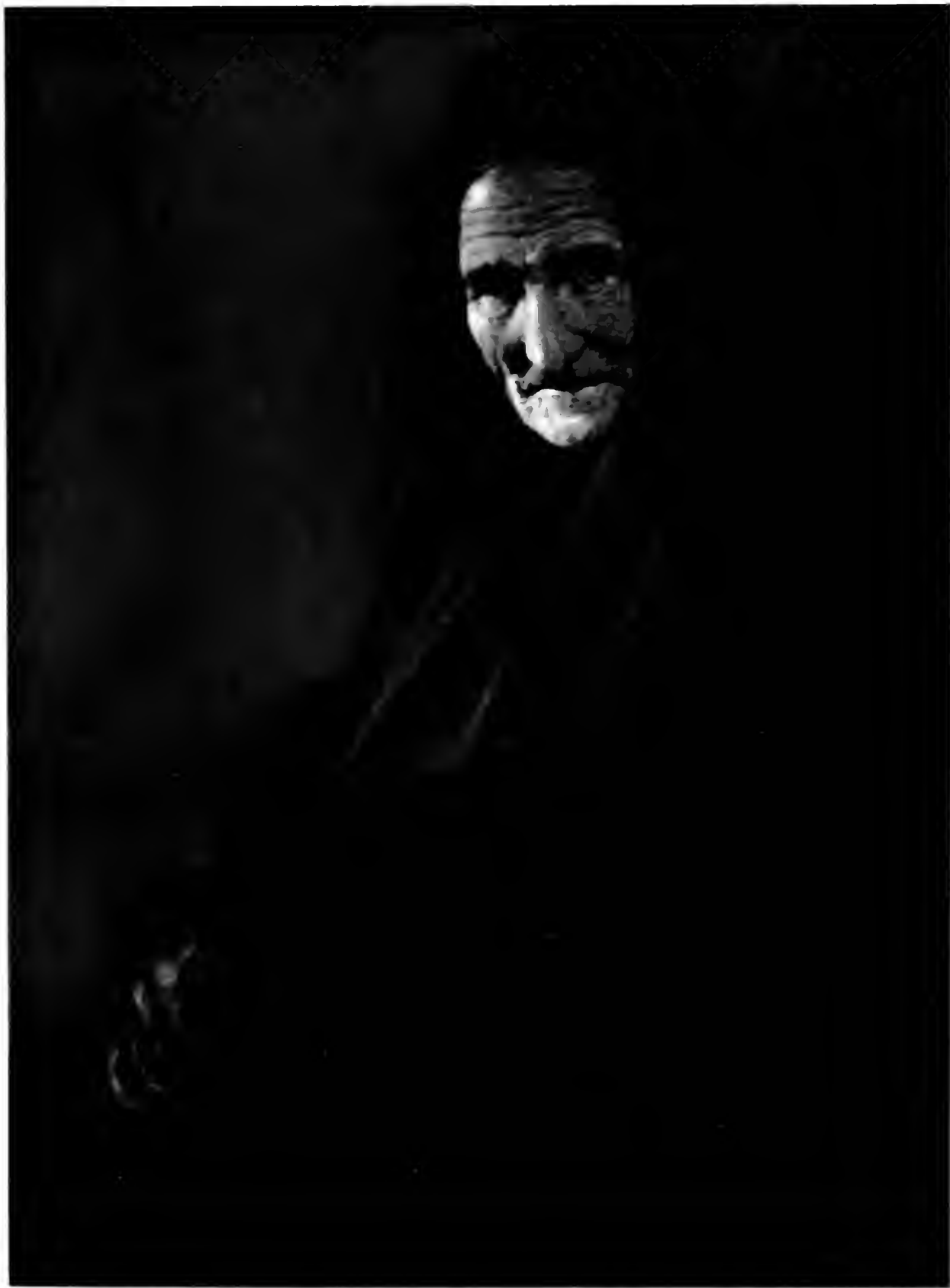
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By S. BRIDGEN (LONDON).



DENNIS.

By HERBERT LAMBERT (BATH).





THE LORD CHIEF JUSTICE OF ENGLAND.

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By J. L. MISONNE (Belgium)



A DOWN SHEPHERD

By FRED JUDGE (HASTING).



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A LEE SHORE.

By

F. J. MORTIMER
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By A. DANIS (MADRID).



L'INCENDIE.

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By TAKEE HAYASHIDA (JAPAN).







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MOLLI DESHA

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LA MISA.

By
J. ORTIZ ECHAGUE
(Madrid).



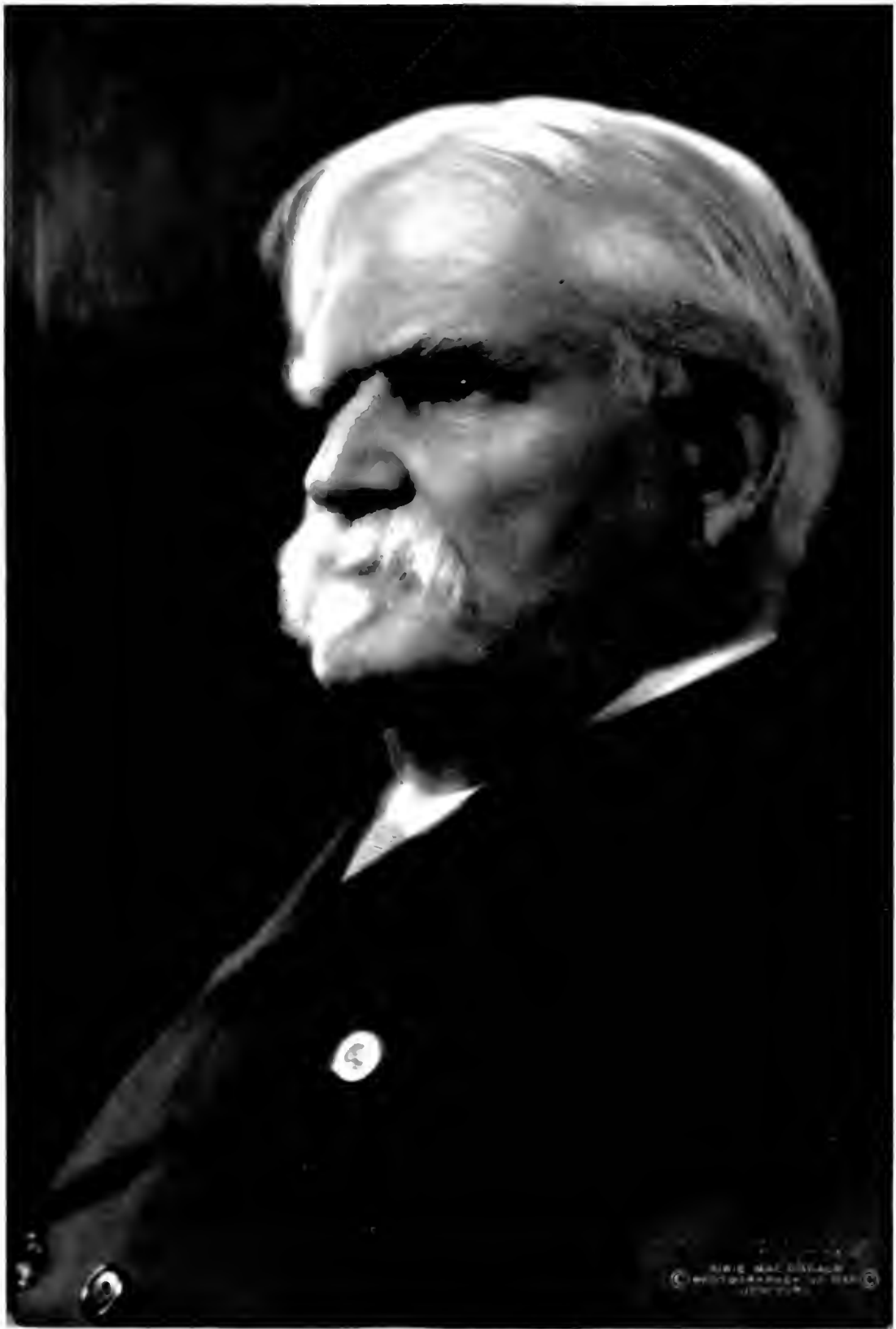
SURF CANOEING.

BY A. FORD (AUSTRALIA).



DOROTHY AND JUNE.

By MARCUS ADAMS (London).



HE 115 WALL, OAK, MICHIGAN

HE 1011 MACDONALD, ALDEN, N.Y.



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THERE WAS A KNIGHT CAME RIDING BY.

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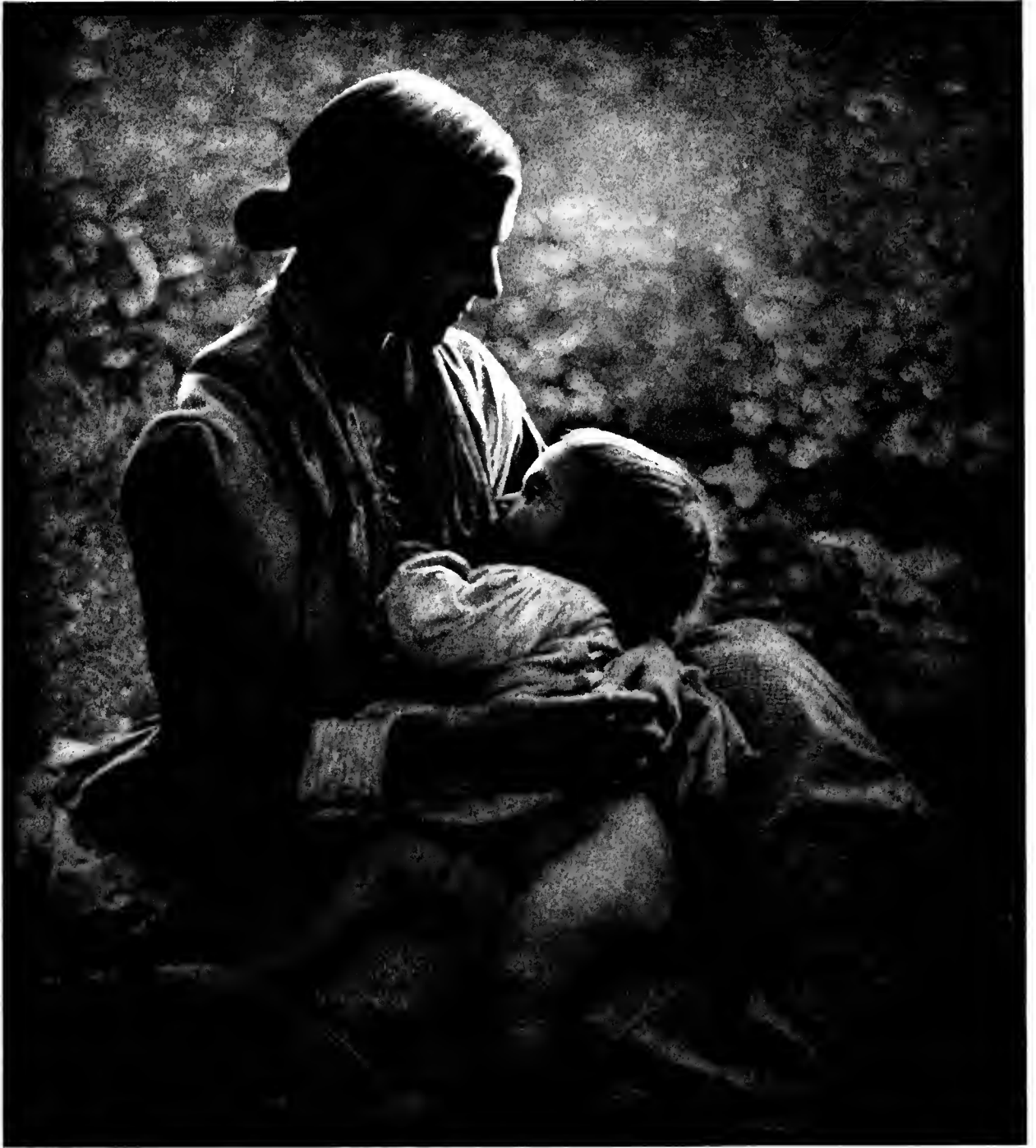
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MOUTONS SUR LA FALAISE.

By L. WENNER (EPERNAY).



THE BRIDE'S DREAM

By F. ZIEGLER (HOLLAND)



THE FROG HE WOULD A WOING GO.

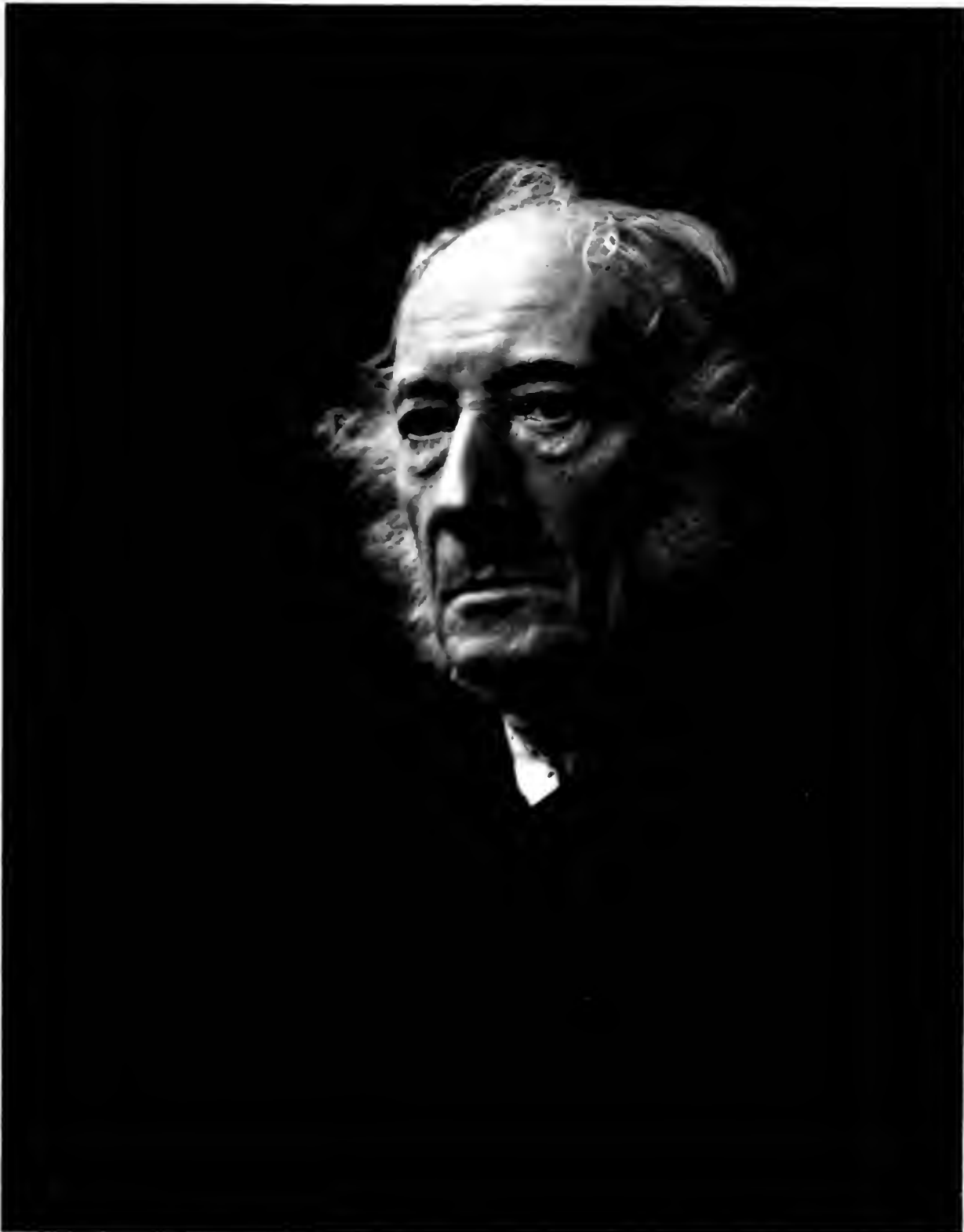
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By H. VAN WADENOYEN, JUNR. (CARDIFF).



THE SWAN DIVE.

BY D. H. LAKE (HONOLULU).



SILVERY MORN, KASHMIR

BY MRS. H. H. HART (INDIA).



MESA ENCANTADA.

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PASTORALE.

BY ADRIAAN BOER (AMSTERDAM).



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THE LAND OF THE PHOENIXES

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By W. MATHIESON (CAPE TOWN).

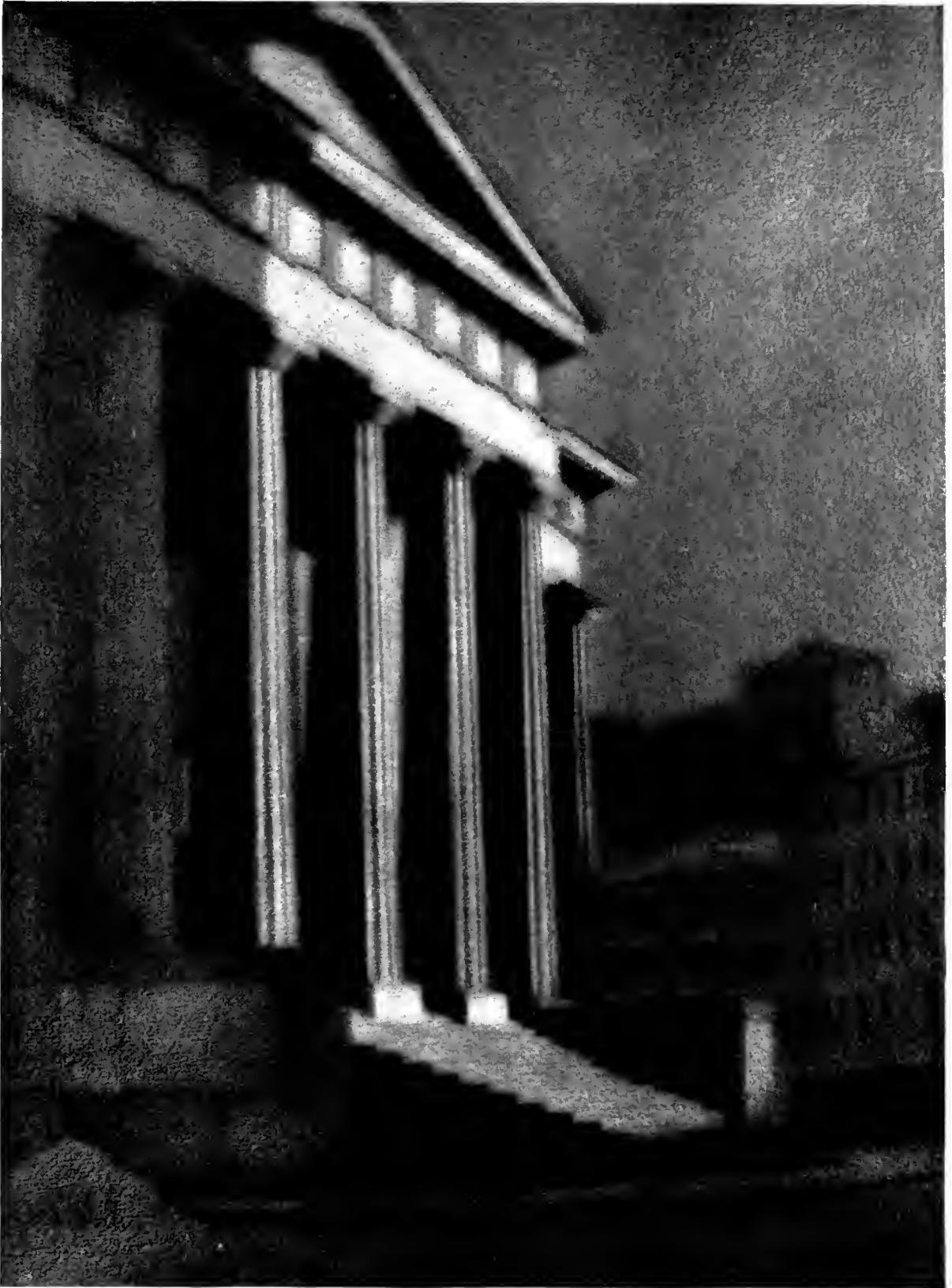


JUNE EVENING.

By WARD MUIR (London).



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NOCTURNE - THE TEMPLE.

BY DR. RUPERT S. LOVEJOY (PORTLAND, U.S.A.)





THE WEALD.

By BERTRAM COX (LONDON).



EN PLEIN AIR.

By FRANCIS JAY (LONDON).



BLUE GUM

BY HAROLD CAZNEAUX (SYDNEY)



THE SENTINEL.

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THE PUNCH AND JUDY SHOW.

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