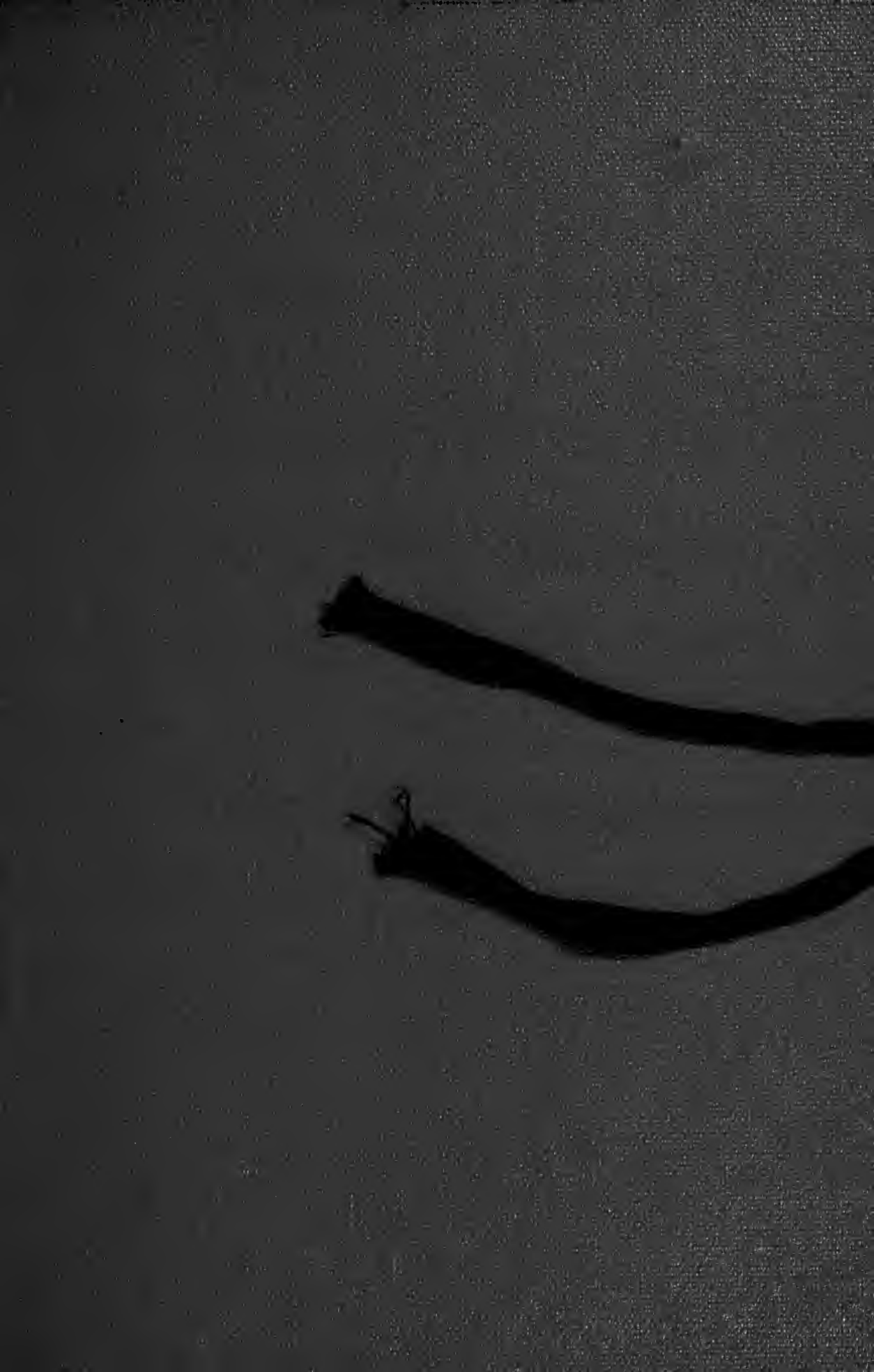

Sunlight and Shadow

A BOOK FOR PHOTOGRAPHERS

AMATEUR AND PROFESSIONAL

EDITED BY

W. I. LINCOLN ADAMS

Illustrated by Original Photographs from Nature

"The best in this kind are but shadows, and the worst are no worse, if imagination amend them."—SHAKESPEARE

THIRD THOUSAND

NEW YORK
THE BAKER & TAYLOR COMPANY
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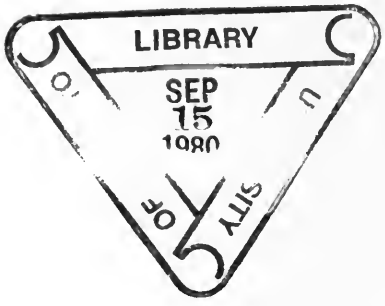

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TO

MY FRIEND

BENJAMIN WEST KILBURN

ARTIST-PHOTOGRAPHER

SUNLIGHT AND SHADOW

Preface

MY little book entitled "AMATEUR PHOTOGRAPHY" was designed, as its sub-title suggested, to be a "practical guide for the beginner." The present volume seeks to aid the more advanced photographer. It is assumed that the reader has mastered the technicalities of photography, and now desires to make better pictures. I have therefore collected from "THE PHOTOGRAPHIC TIMES," "THE AMERICAN ANNUAL OF PHOTOGRAPHY," and other sources, the following articles and illustrations by the best authorities on Photographic Landscape and Studio Art, including, also, some papers and illustrations of my own, in the hope that they may help, by precept and example, the photographer who desires to advance in pictorial photography.

W. I. LINCOLN ADAMS.

MONTCLAIR,
June, 1897.

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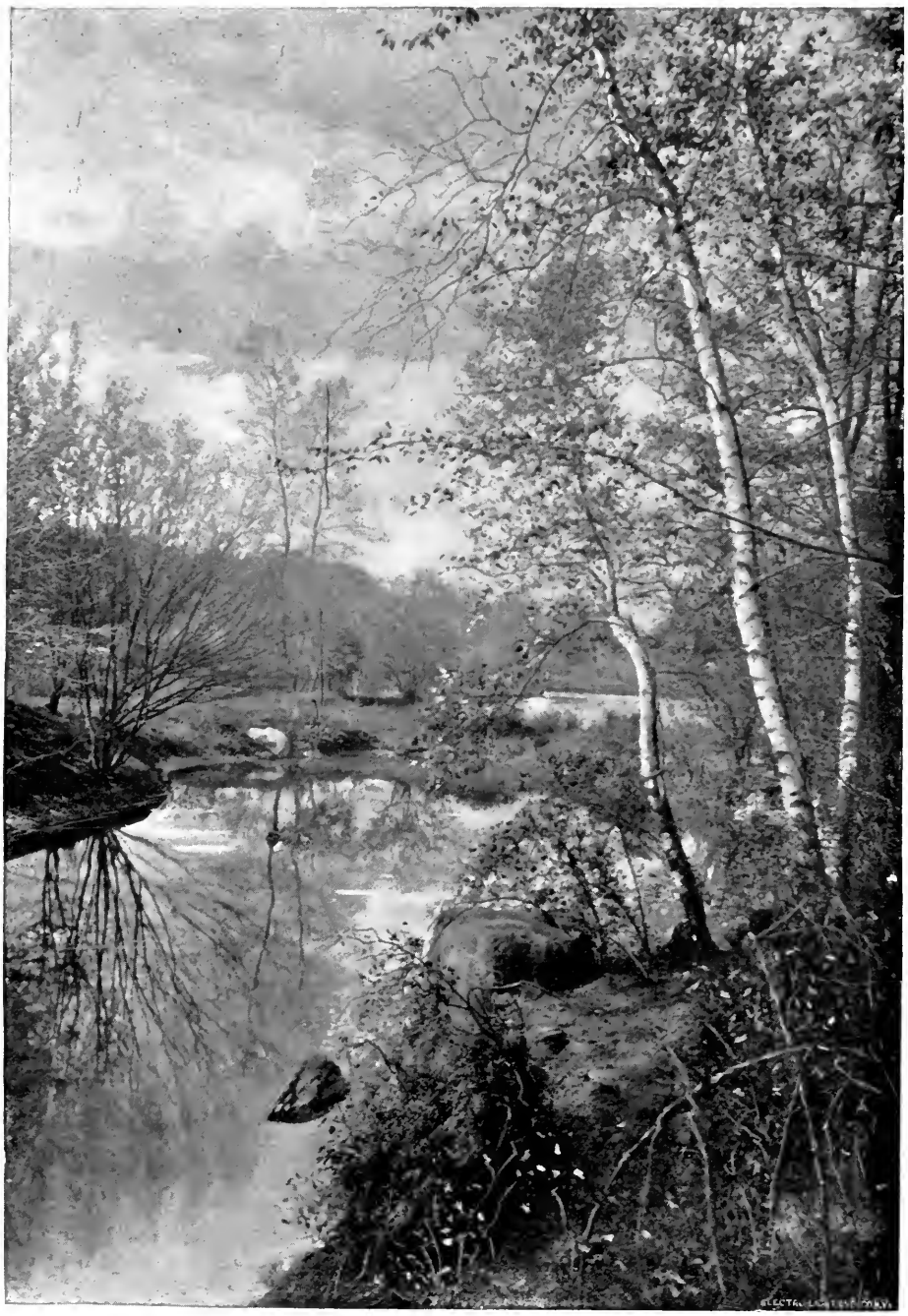


IN PROSPECT PARK (BROOKLYN) By W. I. Lincoln Adams

Chapter I

THE CHOICE OF SUBJECT

R. XANTHUS SMITH, who is an artist with the pencil and brush, as well as with camera and lens, has treated this subject in his characteristically instructive style, in an article which was printed in The Photographic Times some time ago. The illustrations, from the portfolios of several photographers, happen to be all of pure landscape, that is, without figures; but here pictorial photography properly begins, and the young amateur will do well to perfect his landscape art before attempting the more difficult subject of figures. Mr. Smith says:

Choice of subject is an exceedingly important consideration for the majority of amateurs.

By a judicious choice of subject the finished work of one photographer will be universally interesting, while that of another, from lack of knowledge or happy tact in picking out that which he photographs, will utterly fail to attract.

There are three leading considerations to be taken

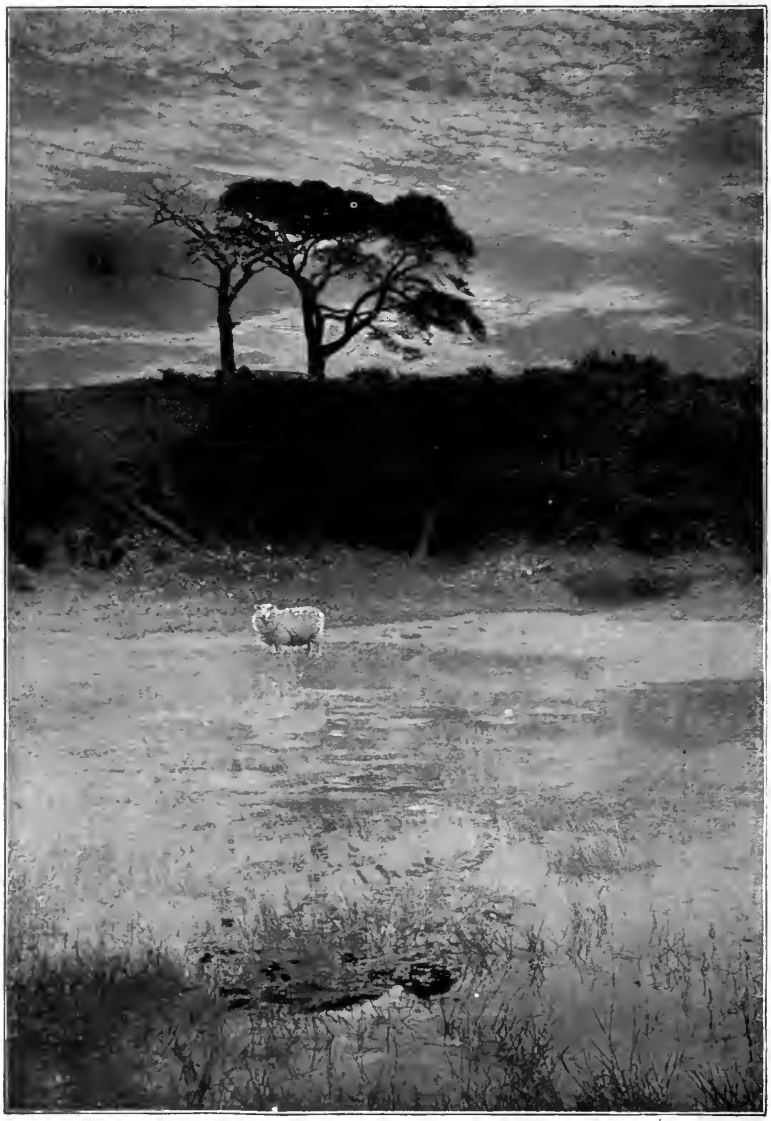
into account in making pictures with the camera. We must either aim at a truthful representation of something interesting to ourselves or our friends; or we must present a picture that tells a story and is of wide interest; or else strive to attain a result that is purely artistic, that is, dependent for its interest and success upon its composition and effect.

The first of these considerations is altogether the simplest and easiest. Views made as records alone need give us little care, but when we wish to give our work the wider interest of depicting some incident more or less striking or amusing, we must use our wits to the best advantage; we must, either by readiness and lucky chance, or by careful preparation, get the numerous incidents that are taking place connected with animated nature, either pathetic or humorous. The picturesque must enter largely into our subjects. Old people, generally of the lower walks of life, utterly unsophisticated, children and animals, give us the material that will make the most generally taking pictures, and if we can be so fortunate as to catch those incidents or happenings that are peculiar and of rare occurrence, and are such as would be interesting if described, we may rid ourselves of any care as to the artistic treatment of the subject because the picture will go upon its merits independent of art. Of course, if we can attain an artistic treatment in addition to a well-told story, it will be so much the

greater triumph. But it is too much to expect to get both by photography alone. A combination of telling incident with fine artistic qualities makes those greatest

BY THE RIVER — By A. L. Eidemiller

of triumphs that we see only in the works of eminent artists; they are great for all time, and it seems in the



MORNING MIST — By H. P. Robinson

course of nature that there are not very many of them to be produced.

Subjects founded on the third, or purely artistic side of art, will be the most difficult to manage.

The best field for such is out-door nature. Landscape, chiefly where the effects of open nature give us that vagueness and scope for the imagination, which we cannot have in dealing with close-at-hand subjects of animate life—and with sufficient knowledge and skill the most simple subjects in nature may often be made to yield the most interesting pictures. The securing of a suitable effect or treatment for a scene in nature is of prime importance. For a rugged mountain scene we do not want the calm and serene. Gathering storms and rolling, lowering mists, heighten the mysterious sentiment of such places, and should there be figures, let them be hurrying anxiously, as if storm-driven and anxious to be away from the wild, awe-inspiring region. Or a lone fisherman, where a mountain torrent dashes down, might be plying his hook, utterly oblivious to his surroundings in the eagerness of his pursuit.

For scenes that partake of the pastoral or beautiful we want a serene atmosphere, and all the intricacy and beauty of light and shadow that we can secure, and invariably a large amount of vapor or haziness.

In either the grand or the beautiful in pictorial art, we must have a considerable amount of simplicity of

DAY'S DECLINE — By A. Horsley Hinton

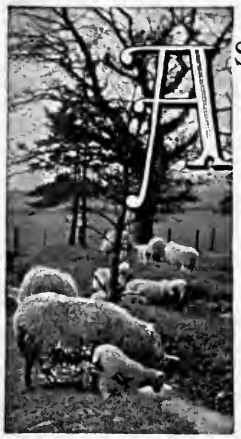
arrangement, and the more breadth and force of effect we can have, the more impressive and interesting our pictures will be.

The introduction of appropriate skies is of prime importance in landscape. Cloud effects, while they heighten and complete the interest in full landscape scenes, are absolutely the making of simple, low horizon stretches of moor, or flat, sandy coast views. All persons of a poetic or artistic nature are great admirers of sky effects. The eminent poets have dwelt upon them to the delight of thousands of readers, and the eminent landscape painters have given the greatest attention to the rendering of interesting sky effects, thereby enriching the interest and beauty of their works for generations of admirers.

Many difficulties attend the securing of good sky effects in photographs; but, nevertheless, we would urgently recommend all photographers to devote as much time and attention as they can to securing good skies in their work—using any of the best known means. We are confident that in so doing they will be taking one of the most direct roads toward elevating their work as a fine art.

Chapter II

LANDSCAPE WITHOUT FIGURES



AS suggested in the preceding chapter, pure landscape, without figures, is properly the first pictorial work which should engage the attention of a photographer, as in this field he is most likely to attain satisfactory results at the start. The more difficult subjects, with figures, may be taken up later, and these are therefore treated in subsequent chapters.

Successful landscape work requires: First, a trained eye to discover and select the pictorial in nature; and, second, a cultivated judgment for deciding the conditions under which the picture shall be photographed.

There is considerable opportunity for the expression of individual taste in landscape work, for one can determine the character of one's picture to a degree which may not at first be realized. The atmospheric conditions vary so greatly through the course of a year, or even of one day, that in choosing the time when the photographing shall be done, one can give almost any character

desired to one's landscape. And the chiaro-oscuro can also be intelligently determined by the time selected for the photographing.

WINTER By W. H. Dodge

If a favorite scene does not completely satisfy under certain conditions at one time, it may prove more satisfactory under different circumstances at another hour of the day or season of the year. One may study a picture in nature under the varying conditions of light and shade, atmosphere, etc., throughout an entire year, photographing it occasionally and comparing the results, until the perfect result is obtained at last, for in this work we may hope very nearly to approach perfection.

THE JUNGFRAU By Dr. J. Meiner

The fruit of such a loving study of nature with the

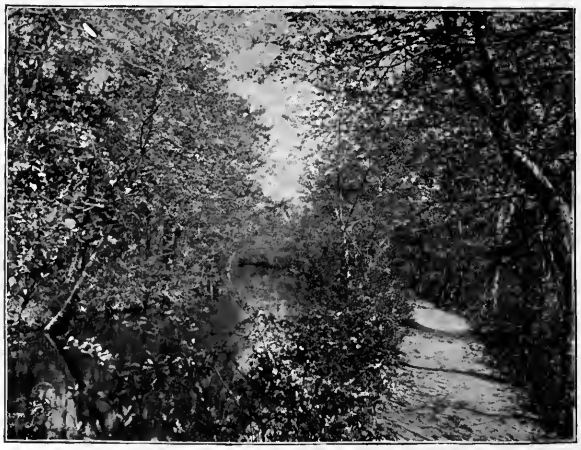
ON LEWES CREEK

By H. Troth

camera, is infinitely more precious than the portfolio of exquisite landscapes may indicate. There results a training of the eye which is far greater compensation, for henceforth one may enjoy pictures at every hand.

WOODS By P. DEMENTJEFF

The character of a landscape photograph may also be determined to a large extent by the point of view selected for the photographing; and the focus of the lens employed, the size and shape of the plate are additional factors at the photographer's disposal in determining the character of his picture.



BY THE STREAM By E. B. GARRISON

In selecting the method for printing there is room for the exercise of considerable taste. We have so many methods at our disposal now that we can give a wide variety of effects to our finished photographs. The judicious photographer will print a winter scene in a

cold bromide or platinotype. The cyanotype or "blue" print often produces a snow or ice picture with excellent

THE JUNGFRAU — By Alfred Stieglitz

effect. A warm, summer scene should be printed in a warm color, of course, and so on.

The mount should be selected to suit the character and tone of the print, and in most cases a plain mount without any gilt to detract the eye from the picture itself will be found most agreeable. Large cards of neutral tints, leaving broad margins, are usually most effective as mounts for landscape photographs.

Thus it is, while recognizing the limitations of the

IN THE HIGHLANDS By W. Dawes

camera, but using all the means at command, a skilful technical photographer with a trained eye for the beautiful in nature, may succeed in making highly satisfactory pictorial photographs from the landscape about him, when he could only fail in similar attempts at figure composition and genre.

Therefore, I advise the beginner, at least, to confine his efforts to pure landscape, without figures. The illus-

LANDSCAPE AND CLOUDS — By Arthur Burchett

trations accompanying this chapter are from the collections of several different workers ; but all, I think, show, in an eminent degree, how great the possibilities are of the camera, in the hands of trained photographers, to produce, from pure landscape, without figures, entirely satisfying pictures

SHADES OF EVENING — By Her Grace The Duchess of Sermoneta

Chapter III

LANDSCAPE WITH FIGURES

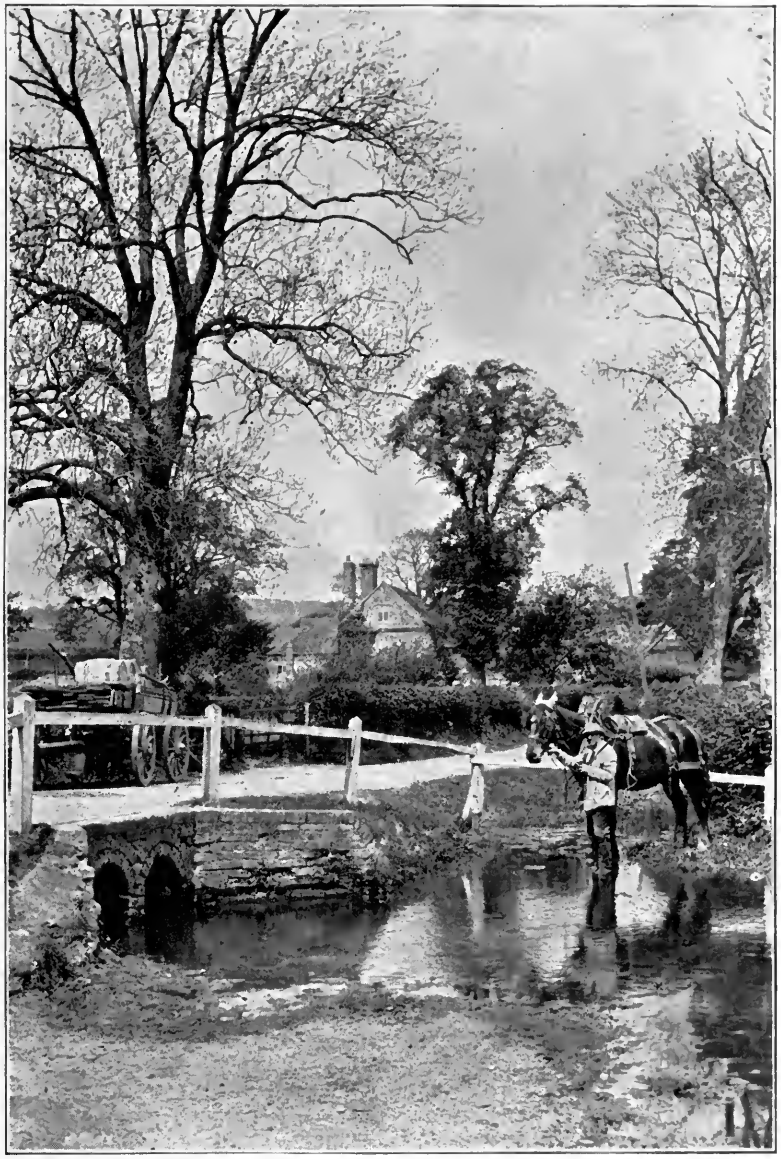
By A. Stieglitz

AFTER acquiring a certain proficiency in photographing pure landscapes, without the introduction of figures of any kind, the more difficult work of making pictures of natural scenery, in which figures play a prominent part, may properly be taken up.

It is a curious fact, that while in nature the presence of one or more figures gives life to the scene, adds a certain human interest, and removes any feeling of desolateness which might otherwise exist, yet, in the majority of landscapes which include figures, they appear stiff and unnatural, and one is left with the feeling that the picture would have been better had the figures been omitted. Andrew Pringle, in one of his humorous papers contributed to The British Journal of Photography, very cleverly says: "A very crucial test of a man's artistic power is his selection and arrangement of figures in a landscape. I do not wish to be hypercritical, and the stone I throw hits myself often, but I must say that

in ninety-nine out of every hundred landscapes with figures that I see, the figures ruin the whole affair. They are inappropriate figures, inappropriately dressed, inappropriately occupied, inappropriately posed, inappropriately and wrongly placed, and in most cases would be better at home in bed. Whatever figures are in a landscape picture, they are sure to catch the eye. If they are near the camera the eye can, with difficulty, look beyond them. If they are at a moderate distance they irritate and distract unless treated with the greatest skill. If at a distance, they look like defects in the plate; if they appear near one side of the picture they are almost in all cases fatal, while in the middle they are almost invariably mischievous. I have never myself learned properly to arrange figures in a landscape, and I prefer sins of omission to those of deliberate commission, so as a rule I leave figures out, and among the photographers of the world I cannot count more than

RETURNING FROM MARKET By Alfred Stieglitz



AN ENGLISH COUNTRY SCENE — By Seymour Conway

three or four who ever use figures perfectly, and not one who is always happy in his arrangement." Much that Mr. Pringle says is undoubtedly true, and I have accordingly adopted his plan, confining myself, for the most part, to pure landscapes. It should be remembered that a picture is rarely, if ever pleasing, where the figures and the landscape both claim the attention of the observer. The one must be subordinate to the other. Take, for instance, the picture shown here entitled "Study of

STUDY OF FISHERFOLK — By Miss K. G. Spink

Fisherfolk." The landscape, or rather the seascape, is of little, if any, importance. It is a study of figures; the rest is merely a background. The same may be said of Mr. Stieglitz's picture, "Mending Nets." In the little picture which is used as an initial letter to the chapter, and the picture entitled "An English Country Lane," we have the opposite effect. They are landscape studies, with figure introduced to give life to the scene.

Before introducing a figure into a landscape, the photographer should first of all consider, and consider very carefully, whether it is necessary and whether it will be an improvement. If he thinks it would improve the picture, then decide the kind of figure most suitable to

A SICILIAN IDYLL — By Count von Gloeden

the subject. If it is not suitable, by all means omit it. How often is it apparent that the photographer has had with him some friend who is anxious to be included in the photographs. "All right," says the camera man, "go and stand over there." So the delighted friend goes

MENDING NETS (KATWYK)

By Alfred Stieglitz

and stands "over there" with an attitude and expression resembling a stuffed dummy. The exposure is made, the picture finished, and the friend is delighted. If the photographer possesses any artistic taste, he realizes then his mistake. He cuts off the figure and finds how much the picture is improved.

In this article I give a few illustrations by Mr. Alfred Stieglitz, which will serve as a lesson much better than anything I can write. If one carefully studies these he will find how careful the artist has been to have his figures in a natural position. They are there because they are required, and because each picture would be incomplete without them. There is an absolute unconsciousness, on the part of the subjects or models, of the existence of the camera, and this is perhaps the true secret of obtaining successful pictures of landscapes with figures.

"HERE COMES FATHER" By Jesse Poundstone

"A Wet Day on the Boulevard" Alfred Stieglitz '95

Chapter IV

FOREGROUNDS

IN The Photographic Times for July, 1895, Mr. H. P. Robinson, the veteran English artist, photographer, and writer, treats this important subject in his usual illuminating way. The attractive illustrations are also by Mr. Robinson. We reprint his language verbatim.

In a landscape, he says, by whatever means, but in photography more particularly, the foreground is usually a very important part of the picture. Why the foreground should be thought of more consequence in a photograph than in a painting is not far to find. In painting, the artist has more command than the photographer over his effect in representing the more distant parts of his subject; he can perform the function of faith and remove mountains; he can build castles or temples just as the fancy takes him to be gothic or classical; he can divert the course of rivers; he can destroy or he can build up, but he cannot, without very great labor and preraphaelite skill, rival the sun artist in his power of representing foreground detail,

and as it is natural that all means of art should tend toward the kind of production for which it is most fitted, it follows that, however it may show its varied powers in other directions, photography almost insensibly gravitates toward the kind of effect which shows its peculiar powers to best advantage. In saying this I must not be misunderstood to infer that because a lens can always secure detail that detail is always worth securing. On the contrary, sharpness, as its name implies, is an edged tool, very useful in skillful hands, but if not used with caution, dangerous and sure to wound; and indeed has caused much mischief in pictorial photography.

Another reason why the photographer should value the foreground is that it is more within his reach than other parts, and offers him greater facilities for correcting his composition. It also is valuable as giving him the power of showing that his picture was not one of nature's flukes, and that the artist had more to do with the tune than merely turning the handle, whether the music was good or bad.

FIG. 1

Here I will venture on a digression. It is the fashion of those who confound nature with art, and take only a superficial view of both, to say everything in a picture should look "natural." This is right to a great extent, but not always all the the way; it depends upon what is taken to be natural, and above all, as the object is a picture, whether the "natural" be pictorial. To "look natural" is commendable, but it is not the end and aim of art. Photography itself ought not to be blamed for sins committed in its name. It is the result of want of thought, bad taste, stupidity or ignorance, that in nine cases out of ten, or more, when figures are designedly introduced into a photograph, they appear stiff, stark, and utterly unnatural and out of place. Now, according to the usual perversion of things all the blame is put upon the method; it is photography and not the photographer that is found at fault. Figures are condemned because the placer of them is sometimes condemnable. That it is not the fault of the art, but of the—operator (I won't call him artist in

FIG. 2

this connection), has I think been sufficiently shown, and I go so far as to say that more natural action, more effect of spontaneity in figures can be got, in capable hands, by posing, than is ever obtained by instantaneous exposures made without the knowledge of the victim. Who ever saw the petrified figures of men standing on one leg in the streets before the "so natural" snapshottist took them unawares? Who has not wished in looking at a chance shot that this figure was more to the right or left, and that figure more in the picture, or away altogether? Nevertheless the hand camera is a splendid tool when used seriously.

FIG. 3

It is not every subject that has a picturesque or suitable foreground ready made. We often meet with a scene that would make a fine picture if it were not for the bald, uninteresting foreground, the level meadow, or the dusty, dreary road; but it is often within the power of the ingenious photographer to do well with unpromising materials. In selecting a subject we choose that

standpoint which brings into prominence its most interesting feature, or it may happen that we add the leading attraction for the eye in the shape of a group of figures; in either case we try to subordinate all the rest to the principal object. A very little variation in the point of view may make all the difference. We may hide the ugly and give prominence to the beautiful, introduce new beauties, or increase breadth of effect by possibly a movement to be measured by feet or inches. Blank spaces or flat foregrounds may often be improved by the long shadows of evening, or by the introduction of figures, and much may be done in some cases by the judicious use of the pruning hook. If the scene be the chief consideration, the figures must be kept subordinate, but it is becoming usual among painters to make figures of more importance in their landscapes. One or two of my illustrations show how rather large figures may be sometimes used.

FIG. 4

It is really wonderful how much may be done by very little if done judiciously. A small spot of white or

black, and occasionally of both, may turn a poor subject into a very presentable picture. The spot, for pictorial purposes, may consist of anything, but preferably it should add interest to the subject.

It would be useless to go into details as to the arrangement of various kinds of foregrounds. The student should study the general laws of art, and with their aid, and the common sense and quick perception without which no photographer can hope for the highest success, he will be able to deal with each case as it arises, remembering that the more simple the subject and broad the effect, within limits, the better.

By way of illustration I have selected a few pictures that owe a good deal of their effect to, and would not be pictorially complete without, their foregrounds, all of which owe something to the hand or head of the photographer.

FIG. 5

Fig. 1 is a river scene in which the foreground consists of a mass of large-leaved plants, full of the most minute detail, yet the mass forms as a whole a breadth of light, contrasting

and sending back the slightly less made out middle distance. In this case the plants are interesting as being the largest leaved indigenous plants we have and are only met with in certain parts of the country. Pictorially the foreground was the motive of the picture.

FIG. 6

Fig. 2, an example of a circular foreground. The banks rise on either side and partly frame in the cows. The banks form agreeable lines and contrast the horizontal lines of the meadows, the shade on the left being well opposed to the mass of light on the right.

Fig. 3 shows how a good subject, but with some awkward lines in the foreground, has been made into a picture by the introduction of figures. Try to imagine the scene without the figures—the boat may be left. However interesting the screen of trees there would be no picture. In this case something has been added to the atmospheric effect by allowing the mid-distance to be a little out of focus. The use of small touches of black and white is also shown. This picture is interesting to

me as being the first landscape I ever exposed on a gelatine plate (15 x 12). This was in May, 1880. I took four plates only to Wales, experimentally, and on developing at home was astonished at the result, and at how easy picture making away from home had become.

Fig. 4 is an illustration of the use of large figures in aid of the foreground.

Fig. 5 was originally a negative of a boat and a beautifully composed bit of sea, with an awkward line of beach, making the whole utterly useless as an exhibitable picture. The crab-baskets and the whole of the foreground were added from a second negative.

Fig. 6 contains splendid material for a picture, yet is a frightful example of what not to do, showing that nature without art is not enough. The light is behind the camera, making the landscape as flat as the proverbial pancake. The figure, well posed, so that there should be no room for fault on that score, is in pictorially the worst place, but naturally, for fishing purposes, the best. It is not only exactly midway between the sides, but also between the horizon and the base line. There is no atmosphere and no sky; the photographic technics would, I believe, be considered perfect; the image is very sharp and very clean. Let me be allowed to hope that none of my readers ever did anything, however technically commendable, so very bad, so very "natural."

Chapter V

THE SKY

STUDY of the Sky naturally follows that of Foregrounds, and this subject has also been treated by Mr. H. P. Robinson in a most exhaustive and satisfactory manner. We therefore reprint his article in full as it appeared in THE PHOTOGRAPHIC TIMES, with his own appropriate illustrations.

For the purpose of this article, writes Mr. Robinson, I am afraid I shall have to be uncomplimentary, where I should prefer to praise, but I do not see how to avoid the disagreeable necessity if I am to teach a lesson of any value, and I suppose we all put the advance of our art before any other consideration whatever.

The weak point, then, in American landscape photography, if one may judge by the specimens that come over the water as illustrations in photographic journals and magazines (which it is fair to assume are the best attainable), is undoubtedly the sky.

The subjects of the photographs from which these

reproductions are made are often well selected, and are of interesting scenes, but they seldom present more than the raw facts of nature, without any of that delightful harmony of tones and gradations we find in modern photographs by those who have studied nature and represent her as she appears to the eye of the artist rather than to the lens of the scientist. The climate, possibly, may have something to do with this (for it is not every country that enjoys such a changeable and artistic atmosphere as we have in England) but not altogether, for we have some fine instances to the contrary. In the London salon recently we had a photograph by Mr. Eickemeyer, "Sweet Home," done, I believe, in America, that

FIG. 1

FIG. 2

equaled anything that has been produced in delicacy and observation of subtle gradation. In London its chances of being properly seen were seriously endangered by being sent to two exhibitions at the same time—which sounds paradoxical, but is true. Fancy this picture with a white sky! The result would be another specimen of rawness and crudity of which we have already far too many. I hope I may be forgiven for saying that there is danger to the art in showing and praising specimens of immature photography. The prominence given them by reproduction invests them with a ficticious value which is misleading, for young beginners cannot help taking them for examples to follow, instead of to be avoided.

FIG. 3

Yet many a crude result may be turned into a success if the operator would try to understand, and act on the knowledge, that in almost every case a raw print of a raw negative is not fit to show as an example of what can be done to represent beautiful nature by our art, and if the artist would begin where the chemist left off, or,

rather, would do more toward depicting the beauties he ought to see in nature, but are usually unnoticed by the unsympathetic camera; if the photographer would educate his eye to see nature as it is, and not be so ready to believe what the scientific photographer represents as facts, we should soon discover a vast improvement in landscape photography. This matter of the sky is a case in point. The plain, unblushing photograph, the machine-made article, usually represents an ordinary landscape as being backed by a plain white paper sky, and I am not sure that reproduction does not sometimes intensify this effect. Now, white paper represents nothing in this world except a plain space of unsuggestive blankness, and, on the other hand, not one inch of the space it is supposed to represent in a photograph is without tone and gradation. I do not suggest that the sky is never one even tone all over, but in that state it is seldom of much use to the artist, and it *is* tone—not white paper. A plain blue sky, without cloud, is perfectly gradated from the deep blue of the zenith down to the pale horizon.

The sky is the one thing that gives expression to nature. It would be a monotonous world without the smiles and frowns of the sky. The artistic possibilities of the clouds are infinite. It is the most valuable element to the photographer; it is the one department of nature which lends itself to the landscape artist, and he neglects it. With a properly selected sky he can alter his

composition and rule his chiaroscuro. In short, it is one of the most potent elements to aid him in rescuing his art from the machine.

Given the necessity of a sky, then science interferes. The photographer is usually deluded into endeavoring to discover some method of taking the sky with the landscape, and almost certainly gets into a semi-scientific state of mind which takes more pleasure in conquering a useless chemical difficulty than in obtaining a splendid effect with ease that would give pleasure to the world. Experiment for experiment's sake is the enchanted forest in which many who have grown up into good photographers get mazed and lost.

FIG. 4

There are, of course, occasions when it would be advantageous to secure the sky with the landscape on one plate, but they depend upon as many *ifs* as Touchstone's. *If* the lines of the sky compose well with the ground ; *if* some other arrangement would not be more conducive to pictorial effect ; *if* the sky will come as strong as it is in

nature ; *if* it can be got without sacrificing the landscape, and a great many other "ifs," then the sky would be better taken on the same plate as the ground, but not otherwise.

FIG. 5

Every landscape photographer who would represent nature truly, should make a collection of sky negatives for future use, always noting the time of day and of the year, the direction and altitude of the sun, and the aspects of nature at the time each sky negative is taken. Every variety of effect should be secured, and the attention should not be entirely confined to the grandest effects.

To save those who may be tempted out of the straight path toward art by technical diversions, I will give a full and complete formula, which will not require any modification whatever, for taking skies, so plain and clear that it should prevent even the weakest photographer from having any frivolous thoughts toward chemical discovery.

Any slow plates, isochromatic preferred.

Shutter exposure

Pyro and ammonia developer. Formula to be found on any packet of plates.

Patience in developing.

The result should be clean, thin negatives, nearly clear in the cloud shadows.

The method of using a sky negative is so well known as to scarcely bear repetition. When a print is taken the place where the sky ought to be will be white, or if it prints gray the space may be stopped out with black varnish on the back of the plate. Now take a suitable cloud negative, place it in the printing frame, and adjust the print on it so that the sky shall print in the proper place. When exposed to the light the landscape portion should be covered with a black cloth or other suitable mask. Success depends on the care and skill in which any effect of the join is hidden and truth to nature is observed.

FIG. 6

There should not be a bit of plain white anywhere about a photograph, except, perhaps, in minute quantity, such as in a figure. There is no such thing in nature. Even in a woody scene, where very

little sky shows through the trees, as in Fig. 1, the treatment of the sky makes all the difference between a good picture and an ordinary photograph. It will be noticed in this illustration that the strength of the clouds is very slight, but the various gradations harmonize the different forms and help to concentrate the light. A plain white sky would have *grinned* through the trees. To make the picture complete there ought to be a picturesque figure on the path.

Although there may be only a small portion of sky peeping through a corner it would not be wise to neglect it. Fig. 2 is an example of this. If the sky had been left blank the light and shade and composition would have tumbled to pieces. The same may be said of Fig. 3, where the sky and figures make a picture out of very simple materials.

Fig. 4 is an example in which the sky forms an important part of the composition. Repetition of a light or form, but not of the same strength as the principal, is a useful device in art. In this case the sky was selected because the general effect of the clouds echoed the forms of the sheep. I know that this is sometimes called conventional, or fancy composition, but I also know that it produces a pleasing effect on the ordinary spectator without their knowing exactly how it is done.

Fig. 5 shows how breadth may be attained by a judicious use of clouds, also how a picture may be made out

of scarcely any materials at all. Fig. 6 is an example of an extension of the use of combination printing, which, perhaps, takes it out of the region of the clouds, for it includes the sea on the same plate as the sky, with the figures and foreground on another plate.

In order to show that this attention to the sky is not a new "fad" I select old pictures as illustrations. Figures 1, 3, 4, and 5 were done in 1869 on wet collodion; 2 and 6 on the earliest gelatine plates I ever used.

I should add that if the student cares to make photographing of the sky of real interest he will study the nature and forms of the clouds.

The best chart of the sky, showing the forms, heights and names of clouds that I know, is the frontispiece to Mr. Richard Inwards' most entertaining volume on "Weather Lore."

HILLTOP FARM

By W. I. Lincoln Adams

Chapter VI

OUT-DOOR PORTRAITS AND GROUPS

A GUTACH MEETING

IN treating the subject of "Open-Air" Portraits in the AMERICAN ANNUAL OF PHOTOGRAPHY for 1889, Mr. John Bartlett relates an anecdote of Her Majesty Queen Elizabeth of England, who demanded, it was said, to be painted as if in an open garden. It seems that none of the painters of her day could paint objects as seen out of doors, and so they painted the poor queen without any shadow at all. Doubtless she was not slow in giving her opinion of their work, and in her peculiar expressive way, too.

Had good Queen Bess lived a little later she would have blessed Gainsborough and De Hooge for their skill in giving to her portrait the appearance of out-door freshness.

Out-door portraiture is the besetting sin of the amateur, and his futile attempts at a counterfeit presentment of the human face divine often delight the professional. Nevertheless, the freshness and naturalness of the work he sometimes produces, might well cause the professional to hide his diminished head with shame for the leaded and smoothed-out caricatures which are blazoned forth as artistic portraits.

A glass house, after all, is merely a protection against the wind and rain. The amateur who aspires to portraiture need not sigh because he is not favored with a certain tilt of roof when he has the broad expanse of heaven for his skylight. All that he needs is good judgment and a knowledge of what good lighting of a face consists in.

INTIMATE FRIENDS — By Mabel Osgood Wright

Unless one can judge from the image focused upon the ground-glass of the camera whether the distribution of light and shade is harmonious, he cannot hope, unless by accident, to get a pleasing result, at least not such as would be rewarded by an embrace from any fair subject.

The picture upon the glass screen, to an inexperienced eye, does look beautiful. The rich modulations of color

in the human face completely mask to the untrained vision the abrupt shadows which the remorseless film relentlessly registers.

One must divorce color from the object and look only for the values, that is the relative tone or darkness, of one part with another, and the blending of the shadows into one another.

To place a sitter directly in a broad light and expect to get fine gradations, or in fact any result which looks like a human face, is the height of photographic presumption. There are certain conditions absolutely necessary.

If possible select a corner in your yard where two walls join at an angle. It is immaterial in what direction the walls stand, so that a contrast of light and shade is secured.

There should be a principal light coming in the enclosure at an angle of about 45 degs. Of course we do not mean by the downcast light, sunlight, but a soft, diffused light from a bright sky.

The chief defect in amateur portraits made out of doors is due to a predominance of top light, which causes heavy shadows under the eyes and gives a general woe-begone expression to the countenance.

The top light should be shut off as much as possible by means of a canopy or roof. Generally sufficient reflection from the top will be obtained to serve as a high

light, provided the roof of the canopy is not too low. If any additional top light is needed, a sheet of white paper or muslin tacked on the top will increase the illumination.

Care, too, must be taken not to have the side light too strong.

AN ALPINE CROSS — By Alex. Keighley

Of course, reflectors are necessary to illuminate the shadow side of the face. Have them as large as the dimensions of the enclosure will allow, and place them at some distance from the sitter. They may be of white paper or muslin. Ordinary newspaper answers well as a reflecting surface.

The character of the background depends much upon the taste of the photographer.

For single heads a plain background should always be used, but for groups individual fancy may be allowed more play. On general principles the background should not be too obtrusive.

A three-quarter face is the best position for the conditions we have arranged. The face should be turned towards the principal light so that the highest light may strike the forehead and along the nose.

If the figure is properly illuminated less time will be needed with a diffused light than with a comparatively strong light when the subject is improperly illuminated.

In an improperly illuminated head the high light receives the allopathic dose while the shadows get only the homeopathic treatment.

We have found the best time of day for taking out-door portraits to be either in the morning or in the evening, at a time when the sun is considerably above the horizon to brightly illuminate the sky, but itself com-

pletely hid by the surrounding buildings and so prevented from entering our little enclosure.

 By R. EICKEMEYER, JR.

AS SHE COMES DOWN THE STAIRS

Suppose, for instance, the sun to be in the southwest, as it usually is towards evening during the months of the

year when out-door portraits are taken, and suppose the background wall to be towards the north, the shadow side of the face towards the east, the illuminated side towards the southwest.

If we place our camera at the south or southwest, according to the position of the face we wish to take, we shall have the greater part of the face in full light and the less portion in shadow.

This style of illumination is very pleasing to the artist, notwithstanding the professional prefers to light up the small side of the face, although the photograph does look flat.

When these arrangements are complete, wait until the southwest sun drops behind the houses, then make your exposure and you will find that the resulting photograph will present a nice roundness and a rich gradation of shadows which rarely needs any interference of the retoucher's pencil.

The operating may continue until the light becomes too feeble to reflect from the side screen upon the shadow side of the face.

It may be that everyone cannot secure the arrangements suggested. The conditions must then be imitated as closely as possible by building up a structure and surrounding it with screens to cut off the direct rays of the sun. The back wall of the structure should be rather high so as to secure the lens from any extraneous light. The

frame-work of the enclosure should be constructed in such a manner that it may be placed in a position to obtain a brightly lighted side and a shadowed side. It

"What is your fortune, my pretty maid?"
"My face is my fortune, sir," she said.

By Major R. H. Brown

should also be of sufficient firmness to withstand ordinary casualties.

As the face is directed toward the light, the eyes should be allowed to rest upon some dark object of sufficient size, otherwise the strong light, by causing the pupils of the eyes to contract, will give an unpleasant expression to the face, besides there is danger of a frown or squint. Blue and other light colored eyes require special care in this respect.

The great danger in this latter kind of out-door pic-

tures is from the entrance of bright light by reflection or otherwise into the lens, causing fog or flare.

A large cone, blackened inside, placed over the lens is recommended. It is useful if a pneumatic shutter is used, but rather inconvenient if one is obliged to remove the cap before making the exposure.

In Grouping, Mr. R. E. M. Bain, a skilful amateur photographer of St. Louis, has had much success. He tells of his methods in a short article also contributed to THE AMERICAN ANNUAL OF PHOTOGRAPHY. The operator

"Then I'll not marry you, my pretty maid."
"Nobody axed you, sir," she said.

By Major R. H. BROWN

must bear in mind, he says, that the combination is here the end to be sought, and that however well a figure posed here, and two or three there, might look, by them-

selves, the result will prove a lamentable failure, if they do not harmonize. It is usually best for the photographer to pose the group without the assistance of others.

THE SHEPHERD By H. K. Noyes

A combination of ideas on the subject generally culminates in a combination of results, more startling than artistic. A suitable background is very hard to find when wanted. One of trees, with sunlight percolating through, is very tempting but usually very poor, the sunlight giving strong, hard lights, making the faces look black by contrast.

A good ground is a cliff or bluff, or a somewhat dense growth of foliage. The former usually admits of a greater variety in posing and offers the advantage of allowing those in the rear to show to equal advantage with those in the foreground. It is best not to have sky, or strong bright lights of any kind as a background, if they can be avoided, as the halation thus produced will generally mar an otherwise good picture. When it can be so placed, the camera should face the sun rather than

have the subject to do so. Strong sunlight is a disadvantage in out-of-door portrait or group work. The subjects should be arranged in easy natural attitudes, and the whole, when possible, divided into smaller groups, each of which is independent of the other, yet forming together a harmonious effect. Give each of the groups a line of thought and action which will impress itself on their minds and lead them not to think that they are being photographed, but rather that they are acting a part. This feeling once impressed, the balance of the work is rendered much easier. As an instance, if it is desired to make a group of tennis players in costume with spectators and friends, arrange the principal performers toward the center, one, with the assistance of some others, explaining the method of using the racquet, a few in easy attitudes listening. To the right and left of the main group are some lolling on the grass, others seated on camp stools in appropriate positions. The immediate foreground supplied with various accessories of

 By R. EICKEMEYER, JR.
"HE COMETH NOT," SHE SAID

A FAVORITE OCCUPATION, VENICE — By Alfred Stieglitz

the game. The picture can in this way be easily composed in a pyramidal or other form, and while all have an easy, graceful pose, not one of the party needs stare at the lens. Explain to each his particular part in the tableau and impress the idea that upon each one is devolved the responsibility for the result. Endeavor to keep your subjects in sympathy with you, feeling the same desire to obtain a creditable picture that you have.

Chapter VII

THE HAND CAMERA

WINTER, FIFTH AVENUE By A. S.

MR. ALFRED STIEGLITZ, to whom the editor of this book is indebted for many of its most attractive illustrations, has treated this subject most intelligently and completely in THE AMERICAN ANNUAL OF PHOTOGRAPHY for 1897. The illustrations are also by Mr. Stieglitz. He says: Photography as a fad is well nigh on its last legs, thanks principally to the bicycle craze. Those seriously interested in its advancement do not look upon this state of affairs as a misfortune, but as a disguised blessing, inasmuch as photography had been classed as a sport by nearly all of those who deserted its ranks and fled to the present idol, the bicycle. The only persons who seem to look upon this turn of affairs as entirely unwelcome are those engaged in manufacturing and selling photographic goods. It was, undoubtedly, due to the hand camera that photography became so generally popular a few years ago. Every Tom, Dick and Harry could, without trouble, learn how

to get something or other on a sensitive plate, and this is what the public wanted—no work and lots of fun.

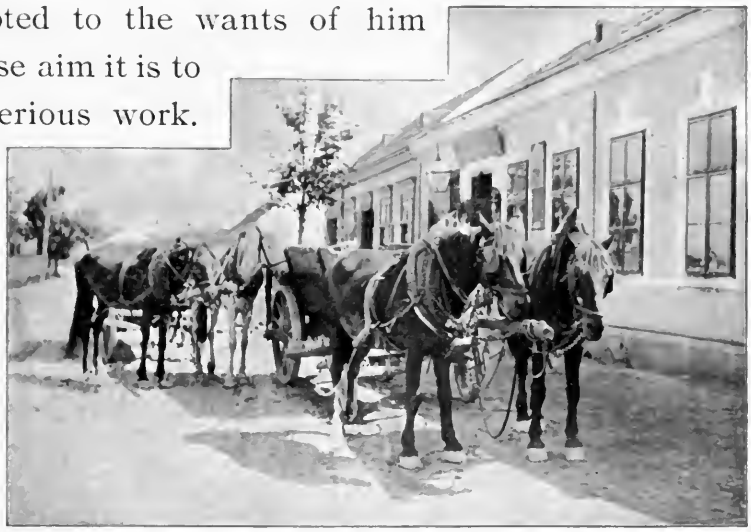
A BLOCKADE, NEW YORK By A. S.

Thanks to the efforts of these people hand camera and bad work became synonymous. The climax was reached when an enterprising firm flooded the market with a very ingenious hand camera and the announcement, "You press the button, and we do the rest." This was the beginning of the "photographing-by-the-yard" era, and the ranks of enthusiastic button pressers were enlarged to enormous dimensions. The hand camera ruled supreme.

Originally known under the odious name of "Detective," necessarily insinuating the owner to be somewhat of a sneak, the hand camera was in

WASH-DAY, VENICE By A. S.

very bad repute with all the champions of the tripod. They looked upon the small instrument, innocent enough in itself, but terrible in the hands of the unknowing, as a mere toy, good for the purposes of the globe trotter, who wished to jot down photographic notes as he passed along his journey, but in no way adapted to the wants of him whose aim it is to do serious work.

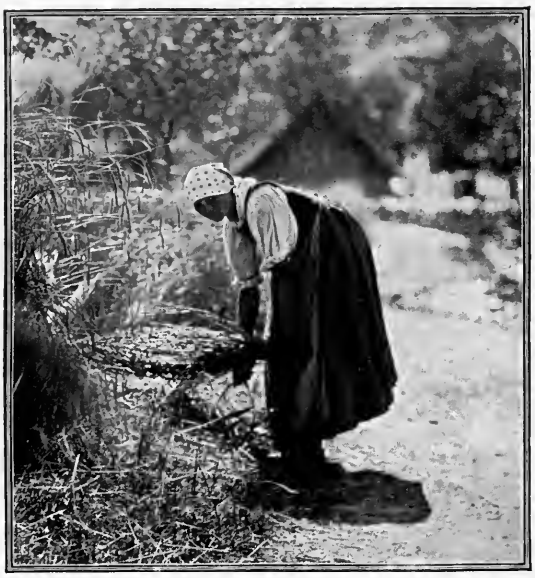


A HOT DAY — By A. S.

But in the past year or two all this has been changed. There are many who claim that for just the most serious work the hand camera is not only excellently adapted, but that without it the pictorial photographer is sadly handicapped.

The writer is amongst the advocates who cannot too strongly recommend the trial of the hand camera for this class of photography. He frankly confesses that for many years he belonged to that class which opposed its

use for picture making. This was due to a prejudice which found its cause in the fact that the impression had been given him that for hand camera exposures strong sunlight was *sine qua non*. The manufacturer is chiefly to be blamed for this false impression, as it was he who put up the uniform rule that the camera should be held in such a position that the sunlight comes from over one of the shoulders, in order to insure such lighting as to fully expose the plate. In short, the manufacturer himself did not realize the possibilities of his own ware and invention.

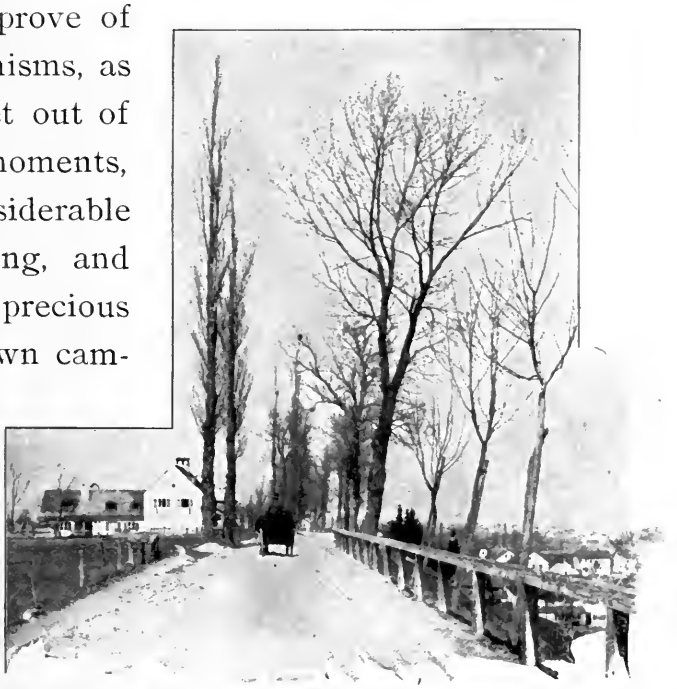


IN THE FIELDS By A. S.

In preparing for hand camera work, the choice of the instrument is of vital importance. Upon this subject that able artist, J. Craig Annan, of Glasgow, who does much of his work with the hand camera, says: "Having secured a light-tight camera and suitable lens, there is no more important quality than ease in mechanical working. The adjustments ought to be so simple that the operator

may be able to bring it from his satchel and get it in order for making an exposure without a conscious thought. Each worker will have his own idea as to which style of camera comes nearest to perfection in this respect, and having made his choice he should study to become so intimate with it that it will become a second nature with his hands to prepare the camera while his mind and eyes are fully occupied with the subject before him."

To this let me add, that whatever camera may be chosen let it be waterproof, so as to permit photographing in rain or shine without damage to the box. The writer does not approve of complicated mechanisms, as they are sure to get out of order at important moments, thus causing considerable unnecessary swearing, and often the loss of a precious opportunity. My own camera is of the simplest pattern and has never left me in the lurch, although it has had some very tough handling in wind



A BIT NEAR MUNICH — By A. S.

and storm. The reliability of the shutter is of greater importance than its speed. As race-horse scenes, express trains, etc., are rarely wanted in pictures, a shutter working at a speed of one-fourth to one twenty-fifth of a second will answer all purposes. Microscopic sharpness is of no pictorial value. A little blur in a moving subject will often aid in giving the impression of action and motion.

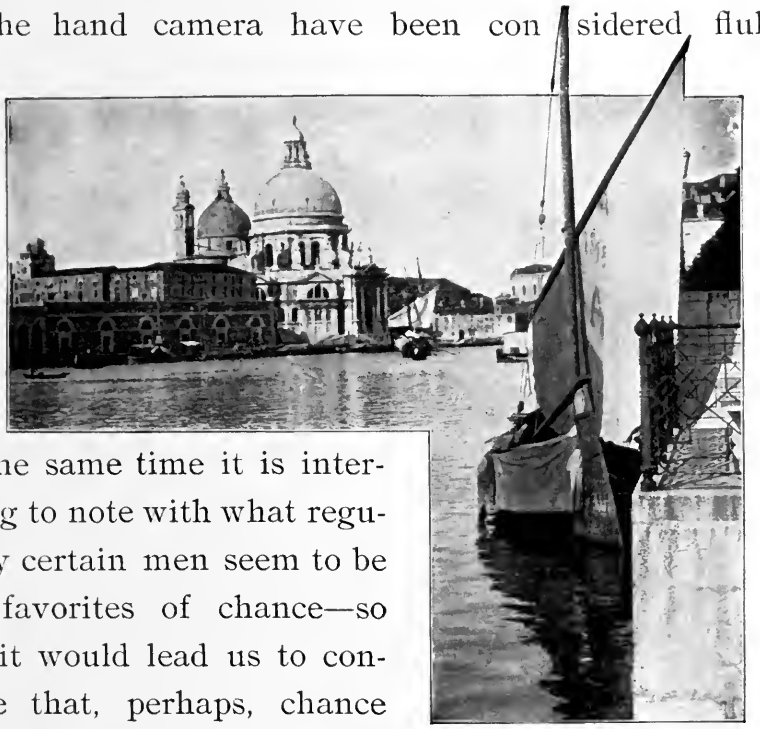
As for plates, use the fastest you can can get. They cannot be too fast. Do not stop down your lens except at the seashore, and set your shutter at as slow speed as the subject will permit. This will ensure a fully exposed plate. Under exposures are best relegated to the ash-barrel, as they are useless for pictorial work.

A VENETIAN WELL By A. S.

The one quality absolutely necessary for success in hand camera work is *Patience.*

This is really the keynote to the whole matter. It is amusing to watch the majority of hand camera workers shooting off a ton of plates helter-skelter, taking their chances as to the ultimate

result. Once in a while these people make a hit, and it is due to this cause that many pictures produced by means of the hand camera have been considered flukes.

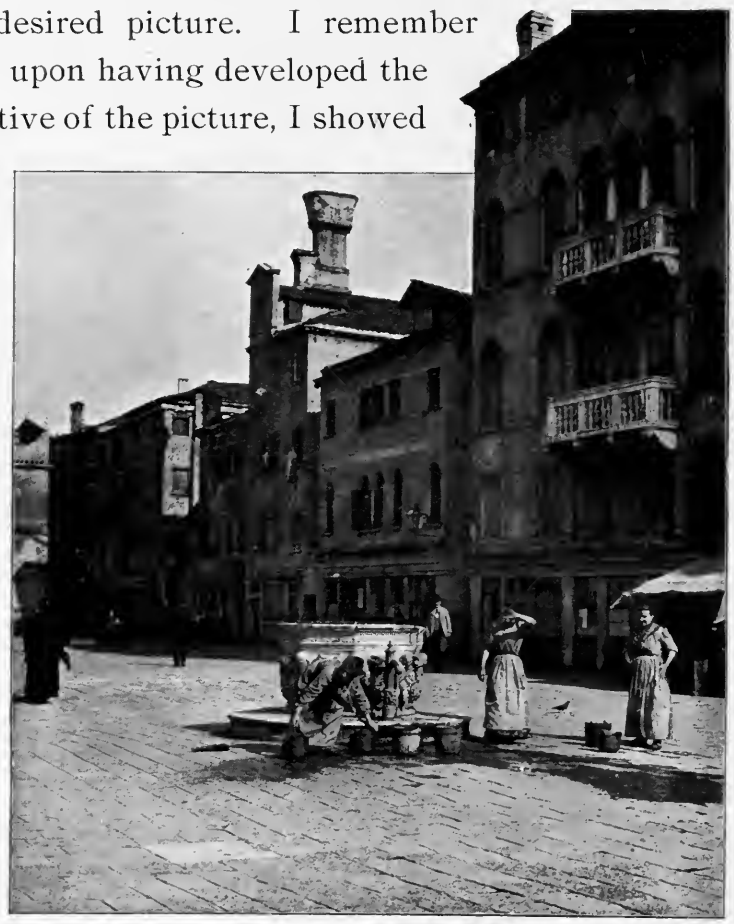


A VENETIAN BIT By A. S.

At the same time it is interesting to note with what regularity certain men seem to be the favorites of chance—so that it would lead us to conclude that, perhaps, chance is not everything, after all.

In order to obtain pictures by means of the hand camera it is well to choose your subject, regardless of figures, and carefully study the lines and lighting. After having determined upon these watch the passing figures and await the moment in which everything is in balance; that is, satisfies your eye. This often means hours of patient waiting. My picture, "Winter, Fifth Avenue," is the result of a three hours' stand during a fierce snow-storm on February 22d, 1893, awaiting the proper

moment. My patience was duly rewarded. Of course, the result contained an element of chance, as I might have stood there for hours without succeeding in getting the desired picture. I remember how, upon having developed the negative of the picture, I showed



VENETIAN CHARACTERS By A. S.

it to some of my colleagues. They smiled and advised me to "throw away such rot." "Why, it isn't even sharp, and he wants to use it for an enlargement!" Such were the remarks made about what I knew was a piece of work

quite out of the ordinary, in that it was the first attempt at picture making with the hand camera in such adverse and trying circumstances from a photographic point of view. Some time later the laugh was on the other side, for when the finished picture was shown to these same gentlemen it proved to them conclusively that there was other photographic work open to them during the "bad

KATWYK BEACH By A. S.

season" than that so fully set forth in the photographic journals under the heading, "Work for the Winter Months." This incident also goes to prove that the making of the negative alone is not the making of the picture. My hand camera negatives are all made with the express purpose of enlargement, and it is but rarely that I use more than part of the original "shot."

Most of my successful work of late has been produced by this method. My experience has taught me that the prints from the direct negatives have but little value as such.

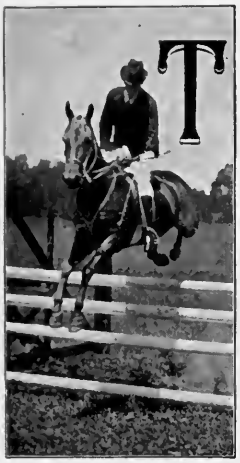
The hand camera has come to stay—its importance is acknowledged.

A word to the wise is sufficient.

MID-OCEAN By A. S.

Chapter VIII

INSTANTANEOUS PHOTOGRAPHY



THIS subject naturally follows the preceding; in fact, both are properly closely allied, for Hand Camera Work is usually instantaneous. Mr. Walter E. Woodbury, editor of The Photographic Times, has written a most instructive editorial on this subject for his magazine which I here reproduce. The illustrations are by various workers in this fascinating branch of photography.

As a rule, writes Mr. Woodbury, when an amateur is initiated into the mysteries of the photographic art, he is seized with two desires: to make portraits of all his relatives and to photograph express trains going at the rate of 60 miles an hour and other rapidly moving objects.

Usually his attempts at home portraiture are quickly blighted by the candid criticisms of the sufferers who object to being caricatured, so that he turns to instantaneous photography for his next field of work.

Now, portraiture and the photographs of rapidly moving objects are, perhaps, the two most difficult branches.

It is with the latter we intend to deal. No one should attempt this kind of work unless—First, he has the most rapid plates, and knows how to use them, for it must be remembered that the faster the plates the more difficult they are to work with. Secondly, he must have a lens which gives a well defined picture with a large aperture. Lastly, he must possess an efficient shutter, by means of which a very rapid exposure can be given.

The reason why there is a so much greater percentage of failures among hand camera workers than with other photographers is no doubt due to want of thought when employing this instrument. Instantaneous exposures are given when photographing subjects which a little thought would have shown to have required several seconds. Haphazard photography rarely gives a good result. In instantaneous photography, unless we want a whole waste box full of failures, we must study the necessary conditions, and whether they are suitable or not. We have already stated what is necessary in the way of apparatus for this kind of work. The next points to be considered are what to take and how to take it.

Position is everything in this class of work; and many make the mistake of getting too near the moving object. If we study a table such as the one in THE AMERICAN ANNUAL OF PHOTOGRAPHY, which gives us the displacement of a moving object on the ground glass, we shall see that the greater the distance the object is away from us

THE DIVER

By Louis Meldon

the more latitude we have in exposure, always bearing in mind that we must give the fullest exposure possible to obtain a sharp image ; it will be seen how important it is to retire to a considerable distance. If a large image is required it is better by far to enlarge afterward, a sharper result being thus obtained. The direction in which the object is moving has also a most important influence. When traveling broadside to the camera we get the maximum ; when moving directly toward it, the minimum. If at an angle of 45 degrees, we could give with safety double the exposure to that required for the maximum movement and still secure a sharp image. For express trains and similar objects in motion this is perhaps the best position.

In photographing other subjects, for instance, horses galloping, etc., it must be remembered that it is not the distance traveled by the horse that we must take into

A RISE IN THE WORLD

By The Marquis de Alfarras

consideration—it is the movement of its legs, principally the hoofs. In a carriage it is the wheels, and in the wheels the top spokes are, as we know, traveling faster than the bottom ones.

The last but by no means the least important consideration is the light. Attempts at very rapid photography made in anything but a very bright, actinic light will never result in anything but failures.

The immense strides that have recently been made in instantaneous photography, owing chiefly to the advent of the dry-plate process, have caused photography to become useful to almost every branch of science.

To Marcy, Muybridge and Anschütz we are greatly indebted for the advance made in instantaneous photography. These gentlemen have succeeded in photographing moving objects hitherto considered impossible to be photographed. Galloping horses, swift-flying birds, and even bullets and cannon-balls projected from guns have been successfully photographed, showing even the little head of air driven along in front of the bullet.

Both Muybridge and Anschütz have also succeeded in making series of twenty-four or more photographs of a horse during the time it makes a single leap, and thus illustrate its every movement. The value of these and other possibilities with the camera for artists cannot be overestimated. Its aid to meteorologists in photographing the lightning, to astronomers in stellar, lunar, and

THE START
By James Burton

solar photography, and to all other sciences would require a work as large as this to describe.

For the making of instantaneous pictures a large number of suitable cameras have been devised. In most of these the lens is a very rapid one, and in some cases so arranged that all objects beyond a certain distance are in focus. With an instantaneous camera a secondary image is necessary, so that the right second can be judged for making the exposure. This is usually produced by a "finder." In making instantaneous exposures the following tables will be useful :

	Approximate distance per second.
A man walking 3 miles per hour moves	4½ feet per second.
A man walking 4 miles per hour moves	6 " "
A vessel traveling at 9 knots per hour moves	15 " "
A vessel traveling at 12 knots per hour moves	19 " "
A vessel traveling at 17 knots per hour moves	28 " "
A torpedo boat traveling at 20 knots per hour moves	35 " "
A trotting horse	36 " "
A galloping horse (1,000 yards per minute)	50 " "
An express train traveling at 38 miles an hour	59 " "
Flight of a pigeon or falcon	61 " "
Waves during a storm	65 " "
Express train (60 miles an hour)	88 " "
Flight of the swiftest bird	294 " "
A cannon ball	1,625 " "

An object moving—

1 mile per hour moves	1½ feet per second.
2 " "	3 " "
5 " "	7 " "
6 " "	9 " "
7 " "	10½ " "
8 " "	12 " "
9 " "	13 " "
10 " "	14½ " "
11 " "	15 " "
12 " "	17½ " "

15	miles	per hour	moves	22	feet per second.
20	"	"		29	" "
25	"	"		37	" "
30	"	"		44	" "
35	"	"		51	" "
40	"	"		59	" "
45	"	"		66	" "
50	"	"		73	" "
55	"	"		80	" "
60	"	"		88	" "
75	"	"		110	" "
100	"	"		147	" "
125	"	"		183	" "
150	"	"		220	" "
200	"	"		257	" "

With these tables it will be very easy to find the distance that the image of the object will move on the ground glass screen of the camera. To do this, multiply the focus of the lens in inches by the distance moved by the object in the second, and divide the result by the distance of the object in inches.

Example, find the movement of the image of an object moving 50 miles per hour at a distance of 100 yards with a lens 9 inch focus.

$$9 \times 876 = 7{,}884 \div 3{,}600 = 2\tfrac{1}{8} \text{ inches per second.}$$

We must also find out the speed of the shutter required to take the object in motion, so that it will appear as sharply defined as possible under the circumstances. To do this the circle of confusion must not exceed $\frac{1}{100}$th of an inch in diameter. We therefore divide the distance of the object by the focus of lens multiplied by 100, and then divide the rapidity of the object in inches per second by the result obtained. This will give the longest

exposure permissible in the fraction of a second. For example, we require to know the speed of a shutter necessary to photograph an express train traveling at the rate of 50 miles per hour at a distance of 50 yards with an 8½-inch focus lens.

The train moves 876 inches per second.

$$1{,}800 \text{ distance in inches} \div (8\tfrac{1}{2} \times 10) = 1{,}800 \div 850 = \tfrac{36}{17}.$$

$$876 \text{ speed of object per sec.} \div \tfrac{36}{17} = \frac{876 \times 17}{36} = 413 = \tfrac{1}{413} \text{ sec.}$$

Given the rapidity of the shutter, and the speed of the moving object, we require to find the distance from the object the camera should be placed to give a circle of confusion less than $\frac{1}{100}$ of an inch. Multiply 100 times the focus of the lens by the space through which the object would pass during the exposure, and the result obtained will be the nearest possible distance between the object and the camera. For example, we have a shutter working at one-fiftieth of a second, and the object to be photographed moves at the rate of 50 miles per hour. How near can a camera

fitted with a lens of 8½-inch focus be placed to the moving object?

Object moving 50 miles per hour moves per second 876 inches, and in the one-fiftieth part of a second it moves 17.52 inches, so that—

$$8 \times 17.52 = 8.5 \times 100 \times 17.52 = 14{,}892 \text{ inches} = 413 \text{ yards.}$$

Instantaneous photography can only be successfully performed in very bright actinic light, and should never be attempted on dull days, as under-exposure will be the inevitable result. In developing it is necessary to employ a strong developer to bring out the detail. Some operators make use of an accelerator for this purpose, but it is not to be recommended; the simplest is a few drops of hyposulphite solution added to about 10 ounces of water. In this the plate is bathed for a few seconds previous to development.

A SNAP SHOT By C. C. Langill

Chapter IX

WINTER PHOTOGRAPHY

MANY amateur photographers seem to consider the warm months as the best, if not the only, time in which to pursue their favorite pastime. This is especially true of the beginner, who usually purchases his camera in the early summer, and makes his first experiments with it during the annual outing of his vacation. But those who put their cameras away with the approach of cold weather lose some of the finest opportunities of the year for making artistic landscape pictures.

Nothing can be more attractive than the snow-covered landscape, with the trees ice-coated or bare, as the case may be, and with glittering whiteness at every hand. It requires experienced judgment, to be sure, to reproduce such a charming scene satisfactorily with the

camera, but it can be done when care and experience are brought to the pleasant task.

There are two general classes of snow scenes; the first, in which everything is completely enveloped in white, and the second, in which strong contrasts are presented by the bare, black trunks of leafless trees and the glittering white of the snow on the ground. In the first

A REMINISCENCE OF WINTER — By W. I. Lincoln Adams

class, trees, bushes, and everything glisten with ice, and the fields sparkle beneath the snow. There are no contrasts, only a mass of brightness, glitter and glare. Here the difficulty is to give form and outline to the scene, gradation and half-tone in the lights and shadows. It must have this in order to be satisfactory.

In order to photograph such a scene we must select

UNDER THE WILLOWS

By W. I. Lincoln Adams

the time of day when the sun is at one side of our camera, and a little behind it. This may be in the early morning or the afternoon, depending, of course, on the point of view we have chosen for our camera. The picture may be selected on one day, and the light noted. On another day at the proper time we return to the spot with our camera and make the exposure. In the early morning or late in the afternoon the shadows prevail, if at all, lying across the snow in long, soft masses of gloom, giving contrast to the view and somewhat subduing the light, and it is only at such a time that such a snow scene can be photographed. The exposure should be moderate, and the development rather brisk in order to bring out the proper contrast.

A COUNTRY LANE IN WINTER By A. R. DRESSER

Our second illustration is from a photograph typical

END OF A WINTER'S DAY By W. B. Post

of this class of pictures, though in the reproduction the delicate frostwork which covered the trees and made them glisten in the sun is lost, so that a greater contrast is shown in the illustration than was really present in the original picture in nature. Of course the effort was to produce contrast in this instance, as it was to overcome contrast in the third illustration, for the tendency in the first case was toward flatness and lack of detail, while in the second case it was exactly the reverse. The photographer must regulate his lighting, exposure, and development so as to offset and overcome the natural tendency of the subject.

The second, and perhaps the larger, class of snow scenes is quite different from that we have been considering, and as a consequence, must, of course, be photographed differently. In it we have pictures of the greatest contrast —dazzling whites and densest blacks; a hill covered with glittering snow, lined on its summit with the darkest pines; and similar pictures. Our third illustration is typical of this class.

FROST LADEN By RANDALL SPAULDING

BOSTON PUBLIC GARDEN — By Newton W. Elwell

(Made by Electric Light, 11.30 p.m.)

The question now is to overcome contrast and give softness to our photographs. As before the light must be subdued, and the exposures are either made early in the morning or late in the afternoon as before, and overcast days are employed as far as possible. The sun must illuminate the picture from behind the lens or a little to one side as in the other class ; but the exposure must be ample in order to provide for a very slow development. Ortho-

A WINTER MORNING
IN BROOKLINE

chromatic plates are especially desirable for this class of work, as they harmonize the contrasting dark greens and browns with the whiteness of the snow, and so obtain a more natural and pleasing effect in the finished photograph. Non-halation plates also can be used here to great advantage, requiring, as they do, longer exposure, and absolutely preventing halation.

In the development of snow pictures there is room for the exercise of the greatest skill. When the exposure has been short, as in the case of the first class of snow scenes mentioned, the developer must be of full strength in order to bring out all the contrast possible. The pyro and potash developer as prepared for instantaneous exposures will be found to work well with these briefly timed snow pictures. For developing amply exposed plates on subjects too full for contrast, a milder developer should be used. I prefer to reduce the pyro and potash developer to at least one-third of its normal strength by means of water, and avoid altogether the use of bromide. When a restrainer is necessary use citrate of borax. Begin development slowly and strengthen the solution as the image grows.

The fixing, washing, and subsequent processes differ, of course, in no way from those usually employed; but in toning and mounting snow scenes there is fine opportunity for the display of taste.

Do not tone a winter picture to a warm brown and mount on a chocolate or similarly tinted card. Let the toning be carried to cold blacks and whites, and mount on white or pearl card boards. Bromide paper yields peculiarly appropriate effects from winter negatives, and the platinotype may also be employed with good results. Ferro prussiate or "blue" paper is also suitable for this class of prints, and, when worked upon with the colors

harmonizing with the appropriate blues and whites of the cyanotype, it is surprising how much artistic feeling can be given an ordinary blue print of a winter landscape. This additional work with pencil or brush must not be overdone, the slightest touches here and there being all that is necessary to bring out an effective result. Any one who has sufficient taste will be found to possess the necessary skill to do all the retouching on a blue print that is required. These may be mounted on larger sheets of heavier paper, leaving broad white margins as in the case of water colors. Frame with simple light wood moulding, or preserve in portfolios or albums. Your collection of snow scenes will not be among the least interesting or attractive of the fruits of your camera.

A ROUGH MORNING — By Frank Hurndall

Chapter X

MARINES

FOR this chapter we have a dual authorship. Mr. Robinson, who has contributed two or three of the previous chapters of this book, treats the subject from the English point of view, with illustrations from his own camera; while Doctor John M. Bemis, an American amateur, writes, of course, from the American standpoint. Let us read first what Mr. Robinson has to say:

Love of the sea is the heritage of every man of English descent, and knowledge of it in all its wonderful effects grows yearly more and more among all classes. Each year the sea takes increasing hold of our painters, and pictures of the sea cover more space on the walls of our exhibition galleries, but there is still room for the great photographer who would make the sea his own; there is still room for photographs in which we can feel the sensation of the power and glory of the ocean, the salt spray, the gloom, the brilliancy and the infinite movement.

We have lately lost our greatest sea painter in Henry Moore, R.A. No painter ever represented the sea so faithfully, and yet made his picture look less like a colored photograph, than Moore. His work was the highest impressionism without the least touch of the eccentricity and affectation that so marred the work of the impressionists of a few years ago, but which is now disappearing. One reason why he gave us the spirit of the sea so faithfully was that he always painted straight

1. HOLY LOCH — By H. P. Robinson

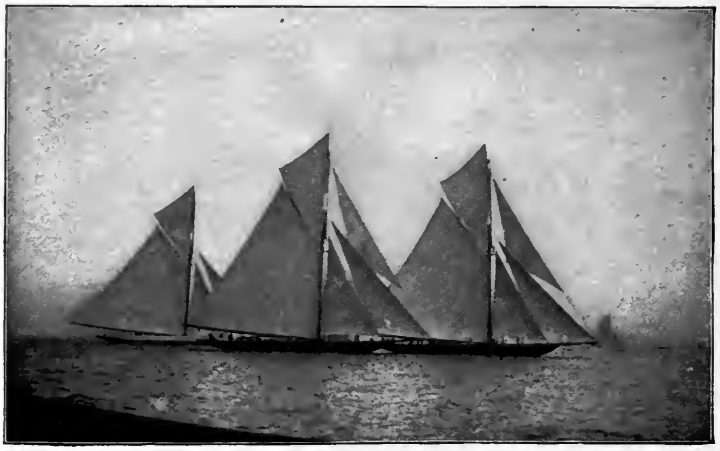
from nature, and never asked photography to help him. He had every temptation to make use of our art. In the early days of photography he experimented extensively. For forty years he was my intimate friend, and took the greatest interest in photography ; yet he never used our art for pictorial purposes ; he took a higher view of photography than using it as a hand-maid would imply. He looked upon photography in its higher phases, as a kindred art to painting, not as a mere servant or assistant of

the painter, and took the greatest interest in our Salon, speaking at length in our discussions on art subjects held during the exhibition season. I have mentioned him here because his pictures seem to me to be of the kind one should aim to produce, simple pictures, in which incident is not the chief purpose, but giving the absolute expression of the sea in its many phases.

2. MR. GOULD'S "ATLANTA" By H. P. Robinson

Not that I object to incident in a picture, but, on the contrary, I prefer to see some cause, beyond a mere study of tones, to account for the picture being painted. I certainly do not wish to appear to belong to those who parade their indifference to the quality of the thing said, and think only of *how* it is said. Let us have the best

workmanship, certainly, but let us bestow our workmanship on worthy objects. Let us put our poem into the very best grammar, but let us also take care that it *is* a poem, not merely grammar. If anything must give way I really think I could spare the grammar rather than the poetry, or at least a little bit of it. Harmony, tone, and texture, admirable as these qualities are, are not incompatible with the employment of subject. The



3. VALKYRIE III AILSA BRITANNIA

modern objection to incident is too often the result of want of thought, or lack of imagination.

As a rule photographers are more deficient in those qualities which are derived from impressionism than almost any other, and, as I recommended in the AMERICAN ANNUAL OF PHOTOGRAPHY, should receive a good deal of the attention of the studious photographer. There are many subjects in which the incidents consist of little

4. SKY AND SEA — By H. P. Robinson

5. SEAGULLS — By H. P. Robinson

more than the harmonies presented to us by certain effects. They are to be found, perhaps, more plentifully at sea than anywhere, and one great recommendation of impressions derived from the sea is that they are not yet hackneyed, neither, indeed, are they within the reach of every photographer, but it happens to some of us.

Besides yachts which are graceful and beautiful, there some more common objects of the sea not so beautiful, but more picturesque. I mean the old sailing ships, barges, colliers, and fishing boats, as well as those trading steamers that give off vast volumes of smoke which take fantastic forms and often add greatly to pictorial effect. These are best sought for at the mouths of great rivers. As I have said above, what I should like to see studied at present are the effects of sky and sea. Nos. 4 and 5 are examples of what I mean. Seagulls are by no means difficult to secure, and I have many negatives of them. Nor is all this chance work. I had already taken a negative of the view off Arran, shown in No. 5, when two seagulls were seen making their way toward us. They were deliberately waited for, and snapped as they passed, giving, as figures of all kinds always do when properly managed, much greater interest to the view as a picture. Some of my negatives contain hundreds of gulls, but numbers do not always add to effect.

Groups on board are often interesting, not that I give the final illustration as an interesting one. It shows part

of the deck of the *Heatherbell*, on which some few photographers may recognize the present writer enjoying one of the happiest moments of his life.

6. ON THE HEATHERBELL

DOCTOR BEMIS writes that there is no branch of amateur photographic work that is undertaken simply for pleasure and with the anticipating of pleasing results to follow that can excel the taking of marine views—glimpses of blue salt water—where every incoming wave bears on its curling crest tidings of the older and more picturesque civilizations, and every receding one runs out to return by and by laden with historic folk lore.

The position of the photographic enthusiast by the gently heaving sea is quieting as well as picturesque, and

gives him plenty of time to look about and to absorb, if he be anything of a reader, some of the tales the waves bring him and to interpret them aright and so place himself more nearly in sympathy with history and art.

He places homely log cabins upon the shore and fences them in by a background of virgin forest ; he puts about them stout Dutch settlers from the shores of the Zuyder Zee– all booted and belted and hatted ; or if upon Cape Ann, the Mecca of marine artists, the Dutchmen resolve themselves into straight laced Puritans with shorter belts and longer faces ; here and there a friendly Indian comes in fantastic garb to barter corn for the coveted articles of the colonists ; square-bowed, high-pooped ships ride at anchor upon the lazy swell, and nearer shore a fishing shallop glides slowly along filled with the morning's catch of silvered fish ; the ring of the woodman's axe or the call to noonday meal are the only sounds that awake the ear, for one soon grows accustomed to the sea's gentle swell.

Such day dreams tend to artistic work ; who can hurry with these phlegmatic people of by-gone days about him ? No mixed plate-holders or lost tripod screw here.

Soon the whole aspect of the scene changes. The freshening breeze brings on the hurrying waves laden with more modern tales. The sky is overcast and hurrying clouds fly to and fro with threatening aspect ; the trees on shore bend to the force of the wind, and wave

MARINE STUDY

Photo by J. M. Bemis

their branches with nervous anxiety. Now is the time for us to hurry and with rapid fingers focus and arrange upon the screen the dashing spray and water washed rocks and catch the hurry of the elements in all their grandeur.

Subjects for marine photography abound. The pebbly beach overhung with soft fleecy clouds and the lazy, heavily laden coaster at anchor in the middle ground; the "stern and rugged rock-bound coast"; the quiet harbor scenes and the more quiet wharfs, seen when the

"TWILIGHT" MID-OCEAN By T. Frank Atkinson

tide is low and the reflections long; the fisherman homeward bound with all sail set and filled with the summer breeze; now and then the fishing schooner may be caught on a windy day in fall with mainsail reefed throwing the spray from off her bows as she leans to the breeze and leaves a white tumble of foam along her sides and far astern.

In selecting subjects for marine views seek to reproduce some of the motion of the objects about you, unless,

of course, you are picturing the quiet wharfs or the calm noonday reflections when repose in man and nature should be as carefully studied : the slightest particle of spray dashing over the rocks, the comb of an incoming wave, the white foam at the vessel's bow ; anything, however trifling it may seem, provided it be of that variety of motion which belongs to the sea, will give to the picture that peculiar charm which lovers of the ocean will at once discern.

Motion, that is the sense of motion correctly and spiritedly depicted, often makes the seascape a thing of beauty and one of which we seldom tire ; a landscape should show nature at rest.

Marine negatives should always be full of pluck and brilliancy, and to secure this result err rather on the side of slight under-exposure if err we must ; never over-expose, thinking to remedy the matter in development, for the result is flat and uninteresting in the extreme.

Develop with pyro always, and with pyro, for this work, that does not contain too much sulphite of soda, because the *slight* chocolate tinge left by the pyro on a properly developed plate ensures us that sparkle without which the marine view is a failure ; for this reason, too, the plain hypo bath is the best ; it should be used fresh, if need be, for every negative, and the plate well washed before fixing. The prints should never be over-toned, and I think that for this work the albumen positive

often has the advantage over the colder toned bromide or platinotype—though bromides can readily be developed to exhibit a warm tone ; blue prints, if artistically made upon good rough drawing paper, are superb for some kinds of sea views.

One thing more : Do not go to the shore for marines and expect to bring back all there are ; take everything easily ; use the greatest care and secure a few views of artistic merit, and try to improve upon them the next season.

In this way the taking of marine pictures may be made by far the pleasantest portion of the amateur's experience. So take the camera to the seaside, and with it placed in readiness upon the quiet wharf or the shelving water-washed rocks, we may take our summer's rest while the ear is ever conscious of

> "That strain of solemn music from the sea,
> As though the bright air trembled to disclose
> An ocean mystery."

THE SEA — By Harry Platt

Chapter XI

PHOTOGRAPHY AT NIGHT

OF all the latest developments of photography, undoubtedly the most interesting, from the artistic standpoint at least, is photography at night, out-of-doors. Mr. W. A. Fraser, a well-known skillful amateur, contributed to The Photographic Times, from whose columns many of our chapters have been taken, the results of his successful attempts in this interesting work.

The first requisite, says Mr. Fraser, is a strong weather-proof box camera. The one I use for this work is an old style Scovill "detective," long ago laid on the shelf, but it struck me when thinking the matter over that its strength and solidity made it a very suitable instrument for this purpose, and much work done with it during the past winter has confirmed me in this opinion.

I carry a light folding tripod which can be quickly and easily attached to or detached from the camera, as

working in the dark with hands numb from cold and wet, the simplest operation becomes a task, and the more simple the apparatus, the better the chance of success.

BY BRYANT PARK AFTER THE STORM

Mr. Martin advises the use of a slow orthochromatic plate, but considering the good quality of the fast plates as now made, and the great advantage gained by reducing the time of exposure, an advantage which one will appreciate after a single trial, I very much prefer them, and results do not, in my opinion, suffer in the least from their use.

As halation must be guarded against, I adopted for this work the Seed non-halation plate, and back them as a further precaution.

Working on Mr. Martin's lines I at first included in the exposure a minute or two of the last departing daylight, if it might so be called, but my negatives approached too nearly daylight results,

THE SAVOY HOTEL, NEW YORK, STORMY NIGHT

and I have since waited until night has really fallen before making the exposure.

Having chosen the view and set up the camera, if the only lights included are gas lamps, the exposure with this lens and plate should be from eight to ten minutes, depending somewhat upon the distance to the nearest light, while, if any near electric lights are included, from two and one-half to three and one-half minutes will suffice.

When I speak of electric lights, I refer to those enclosed in opal shades, such as are used on Fifth and upper Madison Avenue in our city. Unprotected lights or those enclosed in plain glass shades I haver never attempted, and doubt very much if they can be successfully photographed.

ENTRANCE TO CENTRAL PARK

My moonlight pictures were taken between 10 and 11 o'clock, P.M., with moon almost full, and ten minutes' exposure.

During the exposure, a watch must be kept that no vehicle carrying lights crosses the field of view. My practice is to stand beside the camera, keeping one hand firmly on it if it is blowing hard—several exposures I

found were ruined through movement of the camera caused by the strong wind,—then when a cab or other vehicle carrying a light enters the field of view, I, with the other hand, cover the lens until it has passed.

Moving objects not bearing lights make no impression on the plate.

In the development I aim at softness, and use a rather weak metol developer, two ounces stock solution diluted with water to four ounces, and with very little, say two drachms, alkali, no bromide.

The amount of detail picked up by the lens when using this plate has been a constant source of wonder to me; in every case very much more than my eye could see was disclosed when the plate had been developed and fixed.

THE GIANT HOTELS, FROM CENTRAL PARK

I prefer a stormy night for this work, either snow or rain, as the artistic effect is unquestionably much greater on these occasions.

Before starting out one's mind must be made up to bear with equanimity all sorts of chaff and uncomplimentary remarks, which are sure to be showered upon the photographer by the majority

of the passers by. I have received a greal deal of advice and sympathy concerning my mental make-up and condition, and if Robert Burns were still living, I should suggest to him that a trial of night photography might partially, at least, fulfil his wish as expressed in the lines

"O would some power the giftie gie us
To see oursels as ithers see us."

MOONLIGHT, CENTRAL PARK

This is varied by a multitude of inquiries ranging from the sublime to the ridiculous, and also indicative that an interest in science is abroad on the streets of New York, as I have more than once heard John explaining to Mary as they passed that I was taking a picture by those X-rays the papers have been talking about.

I firmly believe there are great possibilities for pictorial effect in this night photography, and to the enthusiastic amateur, whose daylight leisure hours are limited, a very broad field of work is opened up. I confidently expect to see great improvement, and some startling effects produced, when it has been taken up and studied by a greater number of workers.

Chapter XII

LIGHTING IN PORTRAITURE

STUDY By J. Wells Champney
(From reflection in a mirror)

IN an article contributed to The American Annual of Photography for 1897, Mr. J. Wells Champney, the gifted artist and pastel portrait painter, has described his methods of making photographic portraits, as an amateur, in his own studio. My studio light is a good one, he writes, and photographs can readily be made there under ordinary conditions, but it occurred to me that new and pretty arrangements of light would vary the common side light effect, and so with curtains and screens, and mirrors as well, I have tried a variety of effects.

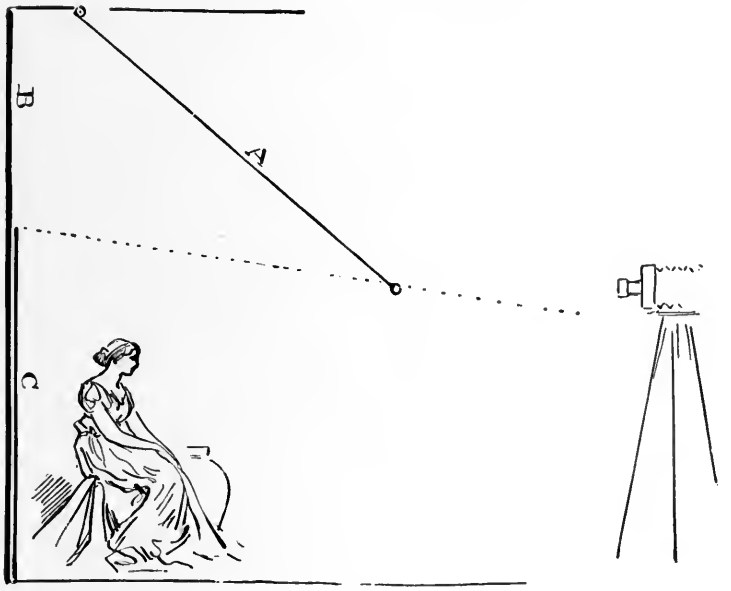
The most useful, I should think, to the amateur, frequently cramped for space and limited in light, is the first I shall describe.

My window consists of a large plate of glass fully

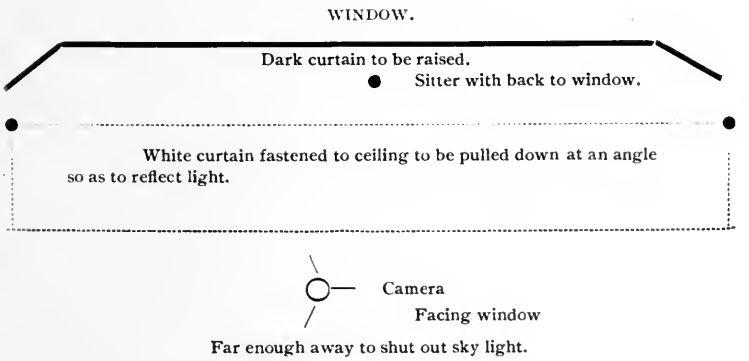
eight feet wide by ten feet high. There is no top light, and I frequently desired to produce this effect. I have brought it about by hanging a white curtain, wider than the window, from the ceiling, placing it a couple of feet back from the window. This curtain is pulled *down*. At the lower edge of the window is what is called an opaque curtain, which can be pulled *up*. The dark curtain I raise so that it is above the head of my

PORTRAIT STUDIES By J. WELLS CHAMPNEY

sitter, where it forms an excellent background. My sitter, we will say, faces into the room and is consequently en-



GROUND PLAN.



tirely in shadow except for such light as falls upon the top of the head, shoulders, etc. This is so bright and the shadow so dark that no satisfactory photograph could be made

until the large, white curtain is pulled *down* and drawn somewhat into the room. When the curtain is thus lowered so as to be below the upper line of the dark curtain against the window there is produced the soft effect of a top lighting in all the parts that were before very dark.

The camera is set in the room facing the window, but far enough back from the window so that the white curtain hides from the lens the direct rays of the sky light.

Under these conditions such pictures can be obtained as are shown in the illustrations to this article.

It not infrequently happens that the sharp brilliant light falling on the model is not agreeable. By the use of thin draperies suspended by strings, that light can be tempered or entirely removed, and the pretty diffused top light be produced.

I am of the opinion that very satisfactory results could be reached under what would ordinarily seem impossible conditions, and I suggest that some one make the experiment in a small room—a hall bedroom—pinning a blanket across the lower portion of the window, and suspending a white sheet from the ceiling. There would then be a severe test made of my method.

To further vary my lighting, I have hung a fine plate-glass mirror against my dark window curtain, then placing my sitter in the light, this time facing the window, photographed from the reflection in the mirror. The glass must be a perfect one or there will be distortions.

PORTRAIT STUDIES

By
J. Wells Champney

Chapter XIII

PHOTOGRAPHING CHILDREN

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ISABEL

THE successful portraiture of children, says Mr. Walter E. Woodbury, may with truth be said to be an art in itself, an art that many fail in and a few excel. "The greatest reverence is due to the child," wrote Juvenal, the celebrated satirist, but "I wonder how long his reverence would have lasted had he attempted the photographing of one," was the query of a more modern writer and a photographer.

It is certainly curious to note the antipathy to children displayed by some photographers. Many would sooner climb the steepest mountain with their whole kit on the back and photograph the summit than remain in their studio and attempt the portraiture of a "mother's joy." Yet again, there are others who delight in exercising their skill upon such subjects, and these men achieve success, and reap a rich harvest, for it is through the child that the parents are gained.

A great deal depends upon the qualities possessed by

the photographer. He must be of a kind and gentle nature, one of those men whom children take to instinctively. How common this difference between man and man. A child will run into the arms of one man with the greatest willingness and confidence, while the very appearance of another will frighten them and cause them to cling fast to those they know.

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MINNIE

Patience is another virtue that is absolutely essential, for, without a large stock of this the photographer cannot hope to succeed. If he finds himself losing his temper he must be able to gracefully retire to the dark-room, unburden himself, and return to the gallery with a happy, smiling face.

If the photographer of today, with his "cyclone" plates and "lightning" lenses, would contrast his position with that of his earlier brethren he will find he has very much to be thankful for, and that com-

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ROSITA

pared with a few years ago, the photography of children is a mere pastime.

However great the care, attention and patience that is necessary, is there not a full compensation in the charms of childhood, the pretty pictures that can be made, the rosy lips, sparkling eyes, curly, wavy hair, and the artless smiles of the little ones? Are not these worth any trouble to secure? One glance at the pictures that illustrate this chapter will suffice. Falk is no magician, but a man who has learned how to secure real pictures of childhood in all its aspects.

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The most successful photographer with children is the man who has a kind heart and a warm love for them. Mr. Geo. Rockwood, writing upon the subject, says: "No man can make a speciality of children. The children must make a speciality of him. It is a pure case of

'selection' or nature's admiration. The children must love him. They have intuitive perceptions and cannot be deceived by smooth words and pretty gifts any more than the animal. They know their affinities by a nicer, surer test which they cannot express. Now, confidence between the artist and his subject is the first element of success not only with children but quite as much with adults. Art is being so much studied and cultivated in the present day that it often crops out in the dressing of children, and the charms of the little maids and masters are much enhanced by picturesque costumes. While child beauty unadorned and undraped is the more classic, the present style of dress in vogue among the cultured and wealthy is often in the highest degree

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LITTLE TUESDAY

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CHILD STUDY

Photo by B. J. Falk

artistic. To me all are comely—if not always in external beauty. There is a sweet simplicity to childhood which wins my heart, and I am free to say that they develop the best efforts of my artistic skill, and I prefer them as a field of effort."

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REFLECTIONS

When a child is brought to the studio, the first duty of the photographer is to let the little one feel at home. There must be no fear, no constraint visible. Enter thoroughly into the spirit of the thing, and do not be ashamed to lose your dignity and self-opinion for a little while.

Children, as a rule, do not possess the vanity of the adult who, when he or she is sitting for a portrait, is all the time trying to put on an angelic expression, usually resulting in an unnatural smirk or idiotic smile. To get the best expression with children, they must be interested. Watch a child blowing soap bubbles, for instance, and you will see a hundred of the cutest expressions

imaginable, nearly every one of which would make a picture. With a lens working with a wide aperture, a very rapid plate, and a well-lighted studio, there should be no difficulty in securing instantaneous pictures of these. The studio light, however, should not be too glaring, as it must be remembered that the eyes of the little ones are not always as strong as our own, and an unnatural effect may be the result. Every means, in fact, should be taken to add to the comfort of the child.

By following these general directions and suggestions one may hope to have success in this interesting branch of photographic work.

CHILD STUDY By Fred Boissonas

Chapter XIV

ART IN GROUPING

FIG. 1

THIS, the concluding chapter of our book, consists of an article contributed by Doctor Hemingway to THE AMERICAN ANNUAL OF PHOTOGRAPHY, a year book which has supplied much of the present volume.

If we will stop a moment and study art as exemplified by the great masters, as will be shown by the illustrations in this article, we will see that the scheme, or rather the form, of producing art is of necessity divided into certain forms. The simplest of these forms is exemplified by that of Murillo's "Immaculate Conception," Fig. 1, which of itself is a simple demonstration of the angular forms of composition. Now, therefore, in taking this illustration as an evidence of artistic work, it shows conclusively that the angles are

the essential part of the work. When we look upon any subject in the way of art, we look upon it in the point of pleasure that there is to be gained thereby.

FIG. 2

Curves are but rounded angles. In this particular study it will be seen that the lines, as indicated in the reproductions, are such that the eye is relieved from all strain, because the vanishing point is within the center of the picture. Now, on the other hand, where we have the double triangle, as in illustration Fig. 2, we see that the grouping is such that the vanishing point is in the center; and in these classical studies, it will be shown later on, that the groupings of individuals, or subjects, is an essential part of the photographer, if he will produce, or desires to produce, perfect art.

Now, while there has been a demonstration of the angular part of work in illustration Fig 2, we have what is called a circular composition; in reality the composition is within a circle in Fig. 3.

While these laws are laws of art, it is an unfortunate thing that the photographer does not recognize the fact

that the lines, curves, angles, and the like, make up a part of his work. He goes haphazard and takes whatever he can get, no matter what it is, without thought as to the result.

Now, for instance, Fig. 4; here is a composition on what is called the oblique; that is to say, that this composition, or picture, is formed in such a way that while the center of the picture is in the center, the auxiliaries, or side parts of the picture, are as important a part as the picture itself. It is evident, therefore, that a man shall understand, in taking a picture, whether it be a human being or a landscape, that he shall be cognizant of the fact that the original lines, curves, beauty, and the like, exist to-day as they did years ago; that the "Venus de Milo" can be reproduced to-day, there is no question—none, whatever.

FIG. 3

It is hesitancy in art. Many reproductions that have been made are poor simply because there is lack of appreciation of art as it exists to-day.

We will, then, take as a demonstration of the fact, a landscape. The landscape has its points of vision and its points of disappearance.

As, for instance, we take the figure of an individual lying face down in the sand, or elsewhere, and, as will be seen by the illustration, Fig. 5, that while there are curves, they can be called at the same time angles, and, as a result, we can have as perfect a picture as the artist may seek or desire. So, in the end, it is simply this : if one has a proper conception of what constitutes art, he will be enabled, knowing beforehand what he wishes to accomplish, to so group his figures, that the result will be pleasant not only to himself but to everyone who may look upon his pictures.

FIG. 4

These few points are given simply with the idea that in a composition any photographer, while one may not seek to attain the highest possible height, might thereby be able to produce such work that will not alone be a pleasure to himself but to his friends. With these few hints, and with the illustrations that are given in the article, there should be a better appreciation as to what constitutes the real, especial points as to composition in art. It is absurd to think, for a moment, that these pictures were accidental

because they so contain the idea of composition · so, then, having composition in view, as properly dictated by the older masters and shown in the "Sistine Madonna," that one may seriously consider before taking a picture.

FIG. 5

The perseverance and intelligence as shown by our English friends is so great that we can readily afford to put in three or four hours a day for several days till we have acquired a grouping that is to our satisfaction.

The angles may be variously placed, that is, the single angle may be vertical, horizontal, or inverted.

In the whole matter of art, composition is, of necessity, an essential part. In the half section of the human body, in the horizontal position (not vertical), it will be seen that the curves, conformations, and the like, are such that they really represent outstanding hills in the reproduction in part from Dr. Rimmer's "Art Anatomy."

In the reproduction of the painting representing sunset at Cohasset, Fig. 6, every detail has been duly considered. It is a rough sketch of a picture by the late Alfred Perkins, and if you will for a moment consider the diversion of vision, as is actually compelled by the angles of the pictures, it will be seen that is impossible, that the eye cannot, for a moment, literally rest upon any one especial point.

The eye is susceptible to influences of all kinds. If, then, there is a picture before an individual which has several angles, or curves, it necessarily follows, that by the diverting of the eye from the especial center of the picture all strain disappears; at the same time, unconsciously, the eye rests upon the center of the picture, but, as before mentioned, it is, to a certain extent, diverted by the outstanding lines.

Where one will see a picture, and is immediately on seeing it dissatisfied, it lacks that essential thing which is called quality. Before all things quality should exist in all pictures. Quality is that essential factor which distinguishes one picture from another.

If a picture has quality it speaks to you, and, governed by your environments, it appeals to you in its especial quality.

That pictures cannot appeal alike to all men is shown by the remarks of a very distinguished orator of the United States. Take the man, for instance, at the sea-

shore. One passes along the beach; the hymnal, cadence, grandeur of surf all appeal to God as the grand Artificer of the universe. The man stands enthralled; the cadence of the waves and the general hymnal compels him to stand there entranced, unable for expression.

Another man comes along. He looks out on the sea and waves; what was a hymn of joy to the first man was a hymn of grief to the second one, because it inspired in

FIG. 6

him thoughts of the death of his wife and children on ship. Where in one case it was a hymnal of joy, in the other case it was a dirge.

The third man looking for driftwood condemns the sea, the earth, the sky, and everything, because there was no driftwood for him, and he saw no sentiment in the whole scene.

Scene from "A CAPITAL COURTSHIP" By Alexander Black

So, therefore, our own environment and education must govern us in our appreciation and composition of pictures. Our own associations will do the same, but the artistic sentiment should be so strong that we can rise beyond personal sentiment and seek to produce what is great.

A consideration of the men in the past and the present who have achieved the greatest distinction in photographic art—it will be found they primarily were artists or art students, or those in whom the art instinct was innate.

If, in the horizontal picture of the human body, the reader will place a piece of white paper abutting on the line of section he will have the effect of distant hills, which can be further elaborated by placing a small circle at the point of greatest concavity, and by placing a ship or so on horizon line or below it have a fair seascape, with lines indicating the reflection of the circle. Huxley has said there is no intrinsic beauty in a flower, for the clodhopper will crush it under his feet without thought of its beauty or aroma. In the same flower uncrushed a botanist, a connoisseur will find unutterable pleasure. Therefore, education into the vast depths of the beauties of nature is a necessity, and is governed by our environment. Once learned, the sky, clouds, landscape, everything in fact, is a study of most magnificent and constantly changing beauty.

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