THE FINE ART OF PHOTOGRAPHY

PAUL L. ANDERSON
THE FINE ART OF PHOTOGRAPHY
PICTORIAL PHOTOGRAPHY
ITS PRINCIPLES AND PRACTICE

By PAUL L. ANDERSON

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"A book that should be in the hands of every photographer interested in the pictorial aspect of the work. While Mr. Anderson has a keen appreciation of the pictorial possibilities of photography, he has a clear grasp of the scientific principles upon which the worker must base his efforts if success is to be achieved. The book is an exceptionally informative one while still being most readable and enjoyable."—Camera Craft.

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THE FINE ART OF PHOTOGRAPHY

BY

PAUL L. ANDERSON, E.E.

AUTHOR OF "PICTORIAL PHOTOGRAPHY: ITS PRINCIPLES AND PRACTICE"

WITH FRONTISPIECE IN COLOR, 24 REPRODUCTIONS OF PHOTOGRAPHS, AND 17 DIAGRAMS

PHILADELPHIA AND LONDON

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1919
FOREWORD

In "Pictorial Photography, Its Principles and Practice" the author endeavored to produce a textbook which should furnish technical information to those camera workers who desire to express artistic impulses, thus enabling them to choose the best medium for any particular purpose, and to become skilled in its use; but the aim of the present work is, on the other hand, to supplement the earlier book by pointing out the underlying principles of art insofar as they can be applied to photography, and to encourage the student of the subject to apply these principles in his own work.

Necessarily this book must differ in a measure from the former one as regards plan, since technique, which is entirely scientific, can be a matter of rule, whereas an artistic impulse, being purely of the mind and dealing with intangible things, cannot be reduced to a formula. Photography is unique among the graphic arts in that it is absolutely imperative that scientific knowledge and artistic feeling
go hand-in-hand to the production of a fine result; and, though scientific knowledge may be acquired by rote, artistic feeling must result from observation, from meditation, from the use of the logical faculties, and above all from the exercise of the imagination. It has been the author's endeavor to present the conclusions, reached through many years of study, in such a manner that the reader may be stimulated to apply his mental powers to the task of seeing and thinking for himself, since only thus can lasting and valuable works of art be produced, and only thus can photography take its rightful lofty place among the fine arts.

There is in this country a widespread predilection in favor of what may be termed tabloid or predigested information, this predilection arising from an unfortunate belief that one who has memorized a large number of facts is ipso facto educated. The author cannot too strongly impress upon the reader the fact that this belief is utterly erroneous; true education comes only from observation and logical correlation of the observed phenomena. There are no rules in art.
FOREWORD

The author's thanks are due to Mr. Henry R. Poore, for permission to make use of the conclusions set forth by him in his exceedingly valuable work, "Pictorial Composition and the Critical Judgment of Pictures"; to Mr. Bertrand H. Wentworth for the admirable discussion of marine photography given in Chapter IX; and to the photographers who have so kindly furnished the prints which have been used to illustrate the text and to embellish the book, but especially to Mr. Eilers, whose "Summer Landscape" has been used without permission, the author having been unable to get in touch with this artist.

In view of the conditions existing at the time of writing, and in order to forestall any possible criticism by patriotic reviewers or readers, it seems well to state that, although there are several German-sounding names included in the list of artists who have furnished illustrations for this work, none of these photographers is in fact German. The writer is not altogether in sympathy with the idea of condemning indiscriminately all members of a nation because that nation has shown itself,
collectively, incapable of appreciating the higher ideals which animate the civilized peoples, any more than he is prepared to condemn a family because some member of that family has proved a criminal; but the fact remains that this book is written for American and English readers and that the German attitude of mind is such that it would be difficult to find illustrations from the work of German photographers which would be of interest or value to the readers to whom the author wishes to appeal. The bearers of German names whose pictures are here reproduced are actually either American or English by birth and sympathy.

P. L. A.

EAST ORANGE, N. J., 1919.
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THE FINE ART OF PHOTOGRAPHY

I

INTRODUCTORY

There are almost as many definitions of the phrase "fine art" as there are writers on the subject, one author even maintaining that any beautiful object produced by man is a work of fine art, a definition which would obviously include Oriental rugs, automobiles, grand pianos and repeating rifles; but the definition which the present author prefers, and on which the discussion in the following pages is based, is as follows: A fine art is any medium of expression which permits one person to convey to another an abstract idea of a lofty or ennobling character, or to arouse in another a lofty emotion. It will be seen that this includes dancing, music, prose writing, poetry, architecture and the various graphic and glyptic arts, though it is sometimes impossible to draw an accurate
dividing line between fine art and craftsmanship. For example, Michelangelo’s *David* and Donatello’s *Gattamelata* are unquestionably fine art, and the typical figure of an Indian, used as a tobacconist’s sign, is not; but it is not possible to say just where the two expressions merge. The Indian may carry a glimmering of an abstract idea, and to that extent may possess some of the elements of fine art. On the other hand, the most exquisite craftsmanship, if ignobly used, may excite our interest and admiration, but can never prove stimulating. It is not meant to imply that art must necessarily be didactic; there may be as much moral stimulus in a simple picture of sunlight on water as in the most elaborate sermon, but the writer does not feel that pictures which are degrading or are merely indifferent can justly claim the title, “fine art.”

The writer would not, however, be understood as adhering to the idea, sometimes advanced, that a dissolute individual cannot be a great artist, and that in order to accomplish fine things in art the worker must be of a religious turn of mind. History shows clearly
INTRODUCTORY

that a libertine may produce works which fulfil all the requirements of the highest art, though it may be doubted if such a one can continue the production of great works for a long period. To be a great artist one must be in full possession of all his faculties, and his senses must be at their highest pitch of development and receptivity, whereas a dissolute life tends to blunt the senses and to lower the efficiency of the worker, so it seems unlikely that a man could continue a life of debauchery and at the same time produce fine works for a long period of years. This, however, is a purely physical matter, and has nothing whatever to do with the individual's power of conceiving lofty ideas.

There has for many years been current a popular belief that the artist must necessarily be more or less neurotic and morally loose, this impression arising from the fact that artists, working, as they do, largely under emotional tension, have sought relief and relaxation in drinking and other forms of vice. Within recent years, however, artists have come to realize that equal relaxation—and that of a beneficial sort—may be obtained through physical exer-
FINE ART OF PHOTOGRAPHY

cise, and that this form of recreation not only accomplishes the letting down of the nervous strain, but also stores up energy to permit of continuing work longer than would otherwise be the case, so that the author confidently looks for a change in the popular estimate of the artist, and believes that within a few more years painters, sculptors, musicians, and other workers in the fine arts will come to be regarded as an exceptionally healthy and athletic class.

At present there is an inclination among artists of all kinds, but especially among photographers, to consider any picture which is well arranged, pleasing in its tone qualities, and of an agreeable texture—in other words, which is esthetically gratifying—as artistically complete and satisfactory, but the writer cannot agree with this. Such pictures are simply machine work, and, though a machine may be very beautiful, and the product of a machine as well, it remains always a machine product, and unless informed by genius a picture, whether done by hand or by photography, cannot rise to the level of art but must be called craftsmanship. A straight photograph, that is, one in which
PORTRAIT OF MY MOTHER
BY PAUL L. ANDERSON
From a Gum-Platinum Print
the worker has not altered either outlines or values, is inevitably a machine product, a record of fact, lovely though it may be, and as such cannot be classed with work in which the artist has expressed, by various artifices, the soul that lines behind the material aspect. It is commonly asserted that Nature is rarely pictorial, and that for this reason the artist must exercise selection, but it would probably be nearer the truth to say that Nature is almost always pictorial—that almost any scene would make a picture if reproduced exactly as it is—and that the failure to render commonplace things in such a manner as to make them impressive is not due to a lack of pictorial quality in the things themselves but to our inability to reproduce them as they exist.

There are many who will question this. The average man, going about the affairs of his daily life with his eyes closed to all but his customary round, and the artist, trained to view everything with reference to the possibility of translating it into a picture, alike will doubt what has been said; but if anyone will consider a scene, it matters little what it may be, taking
into account the color, the size, the fact that it has depth instead of being a representation on a flat plane, the motion, the light in which it is bathed, and, more than all else, the cosmic forces which have entered into its making, he will see that there are few things which, considering all these elements, lack the power of stimulating one emotion or another in the spectator. These factors, however, are lost in the picture, and their loss must be made up in some other manner, so the artist resorts to composition, to the selection of a specific lighting, and to modifications of the values to accomplish, by artifice, what it is beyond his power to secure directly. The writer is well aware that these opinions will be hotly contested and widely disapproved—in fact, there was a time when he himself would have contested such statements—but he has seen many photographs, has studied the art extensively, and believes that he is within the truth, though he would not be understood as denying that a straight photograph may be very beautiful.

It follows that it is the writer's belief that straight photography must be classed as the
lowest of the fine arts, if, indeed, it can claim admission to their company at all. Fortunately, however, the photographer is not limited to records of fact, but, as will be seen later, is as free to express his artistic impulses as the worker in etching, lithography or any other monochromatic medium.

Assuming that the worker can modify at will the outlines and values—especially the latter—of his subject, it then remains to consider what may be the status of photography among the arts, and the writer believes that it will be found to be high. Since every fine art must be capable of conveying an idea or stimulating an emotion, it follows that it must possess some intellectual quality, for the term "emotion" implies this. It is here that the Futurists, Cubists and other modern painters fail, for, discarding form, they can no longer claim any intellectual quality for their art, which becomes merely sensuous. Every medium of expression, then, must possess both intellectual and sensuous qualities, though these may be combined in widely varying proportions. Thus, dancing and music are almost entirely devoid of any
intellectual appeal, being almost purely sensuous, as might be expected from the fact that they are the oldest and most primitive of the arts, races which are totally lacking in even the rudimentary graphic impulses which characterized paleolithic and neolithic men having nevertheless primitive dances and songs as well as primitive musical instruments, which, however, depend mainly on a sense of rhythm. Next in the ascending scale comes poetry, which in its elementary form is chiefly sensuous but gradually develops the intellectual side until we find modern poetry, as practised to-day, often nearly if not quite free from any appeal to the senses. The next step gives prose writing, which may combine the intellectual and the sensuous in almost any degree, though always remaining sensuously inferior to ancient poetry. Painting and sculpture are about on a par with prose writing, though sculpture, lacking color, possibly has less of the sensuous quality than painting, though this is somewhat doubtful, the lack being made up in other ways. The monochrome arts, depending entirely on form, are more intellectual than painting, and architec-
ture is probably the highest development of all, for the expression in this case is largely monochromatic—or at all events concerns itself less with color than does painting—depends almost altogether on form, and is on a large, often a gigantic, scale. Since, then, the intellectual value of a fine art is based on its use of form rather than color, and on the possibility of voluntary modification by the artist of natural appearance, it follows that photography is inferior to architecture in two particulars only—the scale, and the fact that photographs have but two dimensions, these two points of inferiority being common to all graphic arts. This conclusion is based on the assumption that the worker is privileged to modify form and color at will, and those photographers who are insistent on straight photography will refuse to admit this, but those who desire to produce pictures—to call forth an emotional response—will not care whether their methods are called legitimate or not; they will look only to the result, and the writer, as has been said, believes that in such hands the camera will eventually prove its right to a high place among the medi-
ums of expression, higher, in fact, than we now have any idea of, or can foresee.

The author, however, does not mean to imply that photography is necessarily and inevitably higher in the intellectual scale than painting, for the painter can, if he so desires, reduce his palette to monochrome and give his entire attention to form, or the camera worker can make use of the various processes of color photography, while, on the other hand, form may be so treated as to be almost altogether sensuous in its appeal. The discussion refers simply to the general tendencies of the different forms of art expression in normal circumstances.

It is impossible to place any definite limit to the emotions expressible by photography, for they include practically if not absolutely all that can be expressed by any graphic medium, and, further, if we should say that such and such an emotion was beyond the range of the camera someone would shortly come forward with a print doing just what was declared to be impossible. The writer remembers a story told him years ago by the trainer of the college track team, to the effect that shortly after the
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record for the hundred-yard dash was lowered to ten seconds some mathematician demonstrated, by a complicated calculation of inertia, wind resistance and possible delivery of horsepower, that it was impossible for anyone to run the distance in less than ten seconds. Some time after, the record was lowered to nine and four-fifths. This story may or may not be true, but at all events it illustrates the tendency of men to accomplish the impossible.

For this reason the writer will content himself with the statement that it is within the power of photography to express and to stimulate such emotions as joy, calm, peace, hope, anger, horror, and the like. Terror is difficult to stimulate graphically, though, of course, it may be represented, and reverence is probably beyond the capacity of the camera; it demands a larger picture space than the camera can readily afford, and is, in the main, beyond the power of any graphic art. It must be understood that there is a great difference between the expression of any emotion and the stimulation of the same emotion. The former means simply that it is evident that the actors in the
picture feel the emotion in question, and it is much easier to cause this to be seen than it is to arouse the same feeling in the spectator; the difference is the same as in writing, where it is a matter of no difficulty to say that a person did so and so, but is far from easy to give the reader a mental picture of the actor performing the act. It is in the latter function that art lies, and if on reading a story or looking at a picture the reader or the observer finds himself unconsciously and involuntarily taking the place of one of the actors and mentally following the course of the action in his own person, he may be sure that he is in the presence of a work of art.

It follows from this that the appreciation of a work of art demands a certain mental level in the person before whom it is placed. There are many individuals who would follow with the most intense interest the adventures of Buffalo Bill, but would get nothing of stimulus from the fact that Macbeth could not say "Amen" when the sleepy groom cried "God bless us!" And though the writer was once, when traveling by rail, carried past his station
INTRODUCTORY

in his absorption in Defoe's "Captain Singleton," this does not mean that there are not many who would find that book dull in the extreme. So any work of art must be adapted to those who are to view it. Necessarily, however, the artist cannot altogether choose his audience—unless his works are privately circulated—and it remains only for him to do the best that is in him, secure in the confidence that if his work is sincere it will find, among many who are indifferent and some who are hostile, true appreciators, who will see his purpose and be benefitted by his expression. The writer recently saw a criticism of a certain well-known picture, on the ground that it was mawkishly sentimental; but though the criticism was perfectly justified from the point of view of the critic (and, in fact, of the present writer as well) the objection seems of little consequence, for the critic apparently forgot that there are many persons to whom this painting would carry a very decided message, since their perceptions and sensibilities are not so highly developed as those of the one who objected to the sentimental character of the artist's conception.
FINE ART OF PHOTOGRAPHY

One cannot set up an arbitrary standard of criticism and say that every work must measure up to it; the work must be adapted to the mentality of the observer if it is to have any beneficial effect on him, and what one man admires will be meaningless to one of less development and cultivation, or banal to another of still finer perceptions, so that what appeared to the critic in question as "mawkishly sentimental" might easily prove stimulating to the higher emotions of one in a lower stage of racial development. It is well to make our standards as high as possible, but we must not condemn one whose ideals are perforce lower than our own, provided only he makes a sincere effort to live up to the highest conception he is capable of appreciating. In art, as in morality and ethics, there is a marked tendency in the average person to judge all others by his own standards. This is not just; before judging another we must realize fully the motives and ideals behind his acts, for only thus can genuine and equitable criticism result.

To sum up, then, the writer's conclusion is that straight photography—that is, the making of an uncontrolled print from a negative which
INTRODUCTORY

has not been modified by hand—can but be regarded as craftsmanship, or at best virtuosity, but it may be added that there are few photographers calling themselves artists who adhere to this technique, and the most curious confusion seems to exist in the minds of camera users as to what is legitimate and what is not. For example, the writer knows one man who vehemently insists on the impropriety of using a pencil on the negative, but does not hesitate to sun down portions of the print while it is in the printing-frame, and there are others who are equally irrational in their attitude, some refusing to work on the negative with pencil, but eagerly working over a gum print with a brush. The logical conclusion, of course, is that if straight photography is to be insisted on, all plates must be developed alike—for modifications in development are control—and that all prints are to be made in precisely the same manner, but the camera user who should follow out this idea would soon find himself reduced to practice a "base mechanic art" devoid of any interest beyond that which attaches to mechanical precision of any kind.
FINE ART OF PHOTOGRAPHY

It is by no means intended to imply that the photographer should always modify the results given by his lens and plate, for it may happen that a direct photograph in which selection and manipulative skill are exercised will have all the suggestive power of the most carefully worked-out structure; but it is rare that this occurs, and the artist should always be prepared to modify either the print or the negative in order to secure the desired effect, bearing ever in mind that too much modification may be worse than none at all. "Mai's vous élaborez trop; de grâce, n'y touchez plus!"

The writer has stated elsewhere * his belief that the best printing medium is that which allows the greatest freedom of personal expression, and pursuant to this belief he has, after many years of experiment with literally all the available mediums, discarded all the others in favor of oil and more especially bromoil, but it does not follow that he advises everyone to do likewise, for it may be that others will find their freest expression in gum,

* "Pictorial Photography, Its Principles and Practice," Chapter XIV.
ILLUSTRATION FOR A STORY
BY LEJAREN A HILLER
From a Bromide Print
Reprinted from the Saturday Evening Post, of Philadelphia. Copyright, 1917, by the Curtis Publishing Company
carbon, platinum or bromide, performing necessary modifications on the negative. He does, however, mean to insist that a photograph cannot rank as a work of art unless it carries some suggestion of a lofty emotion, and he believes that this result is rarely attained without the intervention of the artist himself through some hand work on either plate or print, the advantage of working on the plate being that the possibility of duplicating results is thereby made easy, whereas such duplication is extremely difficult when the modifications are the result of brush work on the print. The writer seldom wishes to repeat a success, and this factor is consequently of little importance to him, but it should be taken into account by each worker in selecting a printing medium. It must, however, be borne in mind that an evident mixture of mediums is a hybrid and an abomination, and the effort of some workers to produce photographs resembling in texture or quality the effects of pencil or charcoal drawing, etching or lithography, are foredoomed to failure; art is above all else sincere.
II

COMPOSITION

Any picture, to be satisfying, must have a principal object or idea, to which all else is subordinated, and to which all the other components of the picture contribute, by contrast, by suggestion, or by explanation. A well-known artist has said: "There is only one rule in art—'Thou shalt not paint two pictures on one canvas,' and this is no more than saying that there must be but one main idea, with which the supporting objects must not compete. It is perhaps safe to go a little farther than this and say that the minor objects in the picture not only must not compete with the chief object, but that they must actually support it, for no part of the picture can be merely indifferent, because what is not helpful is positively harmful.

It has been shown that the artist, because of the limitations of his medium, must resort to artifice instead of endeavoring to represent
natural objects as they appear (something that can never be accomplished); and the first and most important of his artifices is composition, the purpose of which is simply to arrange the various elements entering into the picture in such a manner that the necessary emphasis on the principal object is secured, that any requisite explanation is given, and that the resulting pattern may be pleasing to the eye—that is, in accordance with what racial education has taught us to consider graceful. It might be thought that one of these purposes would necessarily involve the other, but such is not the case; it is quite possible to have an agreeable pattern which carries no emphasis, and it is equally possible—though less probable—to have a pattern which aids the chief thought but is not inherently pleasing. Good composition fulfils both requirements and may be likened to a good foundation for a building. Many a picture, otherwise of no great merit, is successful by reason of good composition, and many a picture which is fine in other ways fails because the composition has not been carefully thought out. Often a very slight change in the arrange-
ment of light and shade is sufficient to turn a failure into a success, but one occasionally encounters what the French call a *sujet ingrat*—a thankless subject—and then it becomes necessary to reconstruct the entire picture. An excellent test of good pattern (though not necessarily of sound composition) is to invert the picture and view it upside down, for by this means the subject-matter is lost sight of and only the pattern remains. Of course, this does not show whether or not the minor objects properly support the central thought, but if the pattern is agreeable and balances about both the vertical and the horizontal axes—that is, if the interest is suitably distributed over the picture space—so much is gained, and the rest of the problem is simplified.

In view of the present widespread interest in Japanese art, it may be well to call attention to the fundamental difference between eastern and western theories of composition. The occidental artist holds that the entire picture space should be filled in such a manner that the eye progresses in orderly sequence from one object of interest to another until the whole
COMPOSITION

area has been seen and each line or mass has received its due and proper amount of attention. This does not mean that the space should be filled with detail, for a gradation of light is often sufficient, but it does imply that there should be no empty spaces. The Oriental artist, on the other hand, holds that this is not necessary and that blank areas are acceptable portions of the picture space.

It must not be understood that either the Eastern or the Western artist invariably works in the fashion indicated, but merely that these are the general characteristics of the two schools. Neither does the writer claim that either method is better than the other; it depends on what it is desired to express as well as on the degree of education of the spectator, but it may be said that the Japanese idea is characteristic of a more advanced and refined stage of racial development, which concerns itself more with the manner of expression than with the subject matter, whereas the Western idea is that of a younger, more robust civilization, which holds the thing expressed to be of more consequence than an exquisitely fastidious
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mode of expression. A precise analogy to this state of affairs is found in poetry. Modern poetry is based on the idea that a rhythmic and beautiful description of a beautiful thing constitutes fine poetry, whereas the older poets adhered to a formal mode of expression and insisted on the need of a more or less abstract and lofty thought as a motive. Ethnologists have pointed out that a strong and active imagination is characteristic of a relatively undeveloped mind—i.e., that of a child or a savage—and that, as the imaginative powers decline with the development of the race, their place is more and more supplied (in art, at least) by refinement of expression; but the imaginative powers are at the present time so active in other realms (in science, for instance, where imagination is as necessary as in art) that the writer finds it difficult to believe that they have definitely disappeared from the realm of art. The human being depends on three mental faculties; memory, imagination and logic, which have developed in the order given, with the development of the race; and it seems that the loss or atrophy of any one of these faculties would
necessarily result in arresting the progress of evolution, which is an unthinkable state of affairs. For this reason it is the writer's belief that the present tendency toward refinement and æstheticism, to the exclusion of imagination, is merely a passing phase and that the future will see a return to a more vigorous and robust art, with the added power given by the elaborate and exhaustive study of its methods of expression.

One factor which unquestionably operates to encourage æstheticism is that it is unfortunately the custom among present-day educators to repress and restrain the imaginative powers manifested by their pupils, rather than to direct and guide their development. As a natural consequence of this unfortunate attitude, the average adult is sorely lacking in imagination; and, finding it easier to cultivate an appreciation of, and an enthusiasm for, refinement of expression than to reinvigorate the atrophied faculty of imagination, concentrates his attention on that phase of art, lauding it above the faculty which he no longer can command. It is the fable of the fox who lost his tail, done into
modern terms. However, the imagination can to a great extent be regained, and though it is of primary importance in the original conception of the picture motive, it is but little less valuable in composition.

Composition depends on the fundamental fact that every spot, every mass and every line in the picture possesses a certain power of attracting or guiding the eye, this attracting or guiding power depending on the size of the spot, its placing within the area, and its intensity as compared to its surroundings—or, in the case of a line, on its intensity, its direction and its magnitude. It should be clearly understood that so far as composition is concerned the painter and the photographer approach the subject from entirely different standpoints, the painter's attitude being synthetic, whereas the photographer's is analytic. That is, the painter starts with a blank canvas or paper and by adding various items to it builds up a complete and harmonious whole, but the photographer's task is to select from the infinity of items presented to him those which will combine in a satisfactory manner. Therefore, the
photographer's problem is chiefly to recognize a composition rather than to construct one, and it is evident that a discussion of composition which would be of value to the painter might be practically worthless to the photographer, or at least might involve an unnecessary amount of study, for it may be said that if a person can build up a satisfactory composition he can usually appreciate one when it is presented to him. Of course, it sometimes happens that the painter works analytically, and it also occurs that the camera user (especially in genre work) will have to proceed synthetically, but the general rule is as given, so that many books which would be of great value to the student of painting are not recommended to the photographer.

Whichever method the artist adopts, he should be so conversant with the principles of composition that the arrangement of the picture involves no conscious thought—that he reacts automatically and unconsciously to a good or bad arrangement—for a definite, conscious effort to mold a picture along certain lines is sure to result in a stiff, labored and arti-
ficial product, which will repel the observer by its very rigidity. Therefore, study must be continued far beyond the point where the worker has learned the fundamental principles of composition; in fact, no one ever reaches the point where such study may safely be abandoned, for it is impossible ever to attain utter perfection in anything. In art as in other human activities, book-knowledge alone is useless; so, though the young worker should read all that is available on the subject and should study the works of the great masters, he can never compose a picture until he has learned by experience and failure, for failure is even a better teacher than success. Therefore, study should always be supplemented by practice, and the student should not permit himself to be discouraged by his failures—he need not exhibit them.

Absolute rules for composition, of course, cannot be laid down, but certain basic principles may be enunciated, and from the study and application of these the worker will develop his own sense of arrangement.

An entirely blank space has no power of
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attracting the eye. If we consider the empty rectangle shown in Fig. 1 we shall see that the

![Fig. 1.](image)

Fig. 1.

eye roams indifferently over the entire area, finding no resting place; but the moment a spot is added within the rectangle (Fig. 2) the

![Fig. 2.](image)

Fig. 2.

edge
eye comes to rest on the spot, and remains directed thither, with no inclination to move about. If, now, another spot be added, as in Fig. 3, the eye travels back and forth from one spot to the other and from this we see that any
MIST IN THE VALLEY
From a Bromoil Enlargement
COMPOSITION

spot within the picture space attracts the eye to some extent. Suppose a third spot to be added,

![Fig. 5](image1)

as in Fig. 4, and it will be seen that the eye travels over the three of them impartially; but the addition of two more spots, as in Fig. 5,
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gives the eye a slightly different course, and forces the idea of a sequence, or order of observation. Joining these spots by means of a line, as in Fig. 6, the same sequence is observed, but the eye travels back and forth along the line, finding no complete composition; there is

![Diagram](image)

Fig. 7.

nothing to lead the eye into the unoccupied portion of the picture area. Joining the extreme ends of the curved line by a straight line (Fig. 7) we see that the eye travels over the entire closed figure, being carried into every quarter of the picture space (so far as the composition goes) and the composition is complete in itself, in that the eye returns to the starting point, though it is not a finished pic-
tecture. From all this it is seen that any spot in the picture area has a certain power of attracting the eye, that a series of spots attracts the eye in a certain progression, that a line is the equivalent of a series of spots, and that a straight line may induce the eye to travel from one point to another exactly as does a curved line, the difference being that the straight line is more direct, but the curved line covers a greater territory. This is the fundamental theory of composition.

Reverting to the spots, let us place in the picture area first a small spot and then a large one, as in Fig. 8, and it is at once apparent that the larger spot, other things being equal, has
the greater attractive power. Suppose, now, that we have three backgrounds—a light, a medium and a dark gray—and on each of these we place a white and a black spot of equal size, as in Fig. 9. It is apparent that in the first case the black spot is more attractive, in the second the attractions are equal, and in the third it is the white spot which has the greater attractive power. This shows that the value of a spot in attracting the eye depends not only on its size, as in Fig. 8, but also on its contrast with the surroundings.

Let us now place two equivalent spots in an otherwise empty area, putting one at the center of the space and the other near the edge, as in Fig. 10, and it is at once seen that the eye tends to rest on the latter, this showing that the position of a spot in the picture space influences its power of attraction, and it may be said that experience has shown the exact center of the picture to be the weakest part. Generally speaking, the best location for the principal object is found by dividing the space into thirds or fifths, both vertically and horizontally, and choosing one or another of the intersections
Fig. 9.
COMPOSITION

shown. Broadly, a location above the horizontal axis is preferable to one below, though this, almost invariably true in portraiture and genre, does not always hold in landscape. Some photographers mark off the ground glass as shown in Fig. 11, or in some similar manner, depend-

![Fig. 10.](image)

ing on the lines as guides in arranging the picture, but this course is not advised, for it savors too much of artificiality and tends to reduce the making of the picture to rule, something that should never be attempted. It is best to arrange the picture, so far as possible, without reference to the focussing screen; for, though the concentration and inversion of the picture on the ground glass facilitate composition, re-
liance on these factors ultimately comes to mean dependence on them, and the photographer is at sea if he ever wishes to use a hand camera. Art must be (or at least appear) spontaneous; and it is better to work with a freer hand, gradually acquiring a sense of com-

Fig. 11.

position through repeated failures, than to produce a picture which is mathematically correct, but is labored, stilted and cold.

If in undertaking the placing of three spots within the picture space we group them at equal distances from the center, or in any other regular arrangement, as in Fig. 12, we find that this adjustment results in a composition which, though complete, is stiff and formal,
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and any regular grouping, whether of spots or of lines, will be so. Shifting the spots a lit-

tle, as in Fig. 13, produces the same result so far as covering the space is concerned, and gives a more vigorous, vital effect. A regular

\[ \text{Fig. 12.} \]

\[ \text{Fig. 13.} \]
grouping belongs to formal—decorative—art, and for anything else an irregular spacing is to be preferred, as giving considerably more vitality to the picture.

A satisfactory composition can be secured only by so arranging the lines and masses that the eye travels over the entire picture space in due and orderly progression, more time being given to the principal object than to any of the others. It is of vital importance that the picture balance about both the vertical and the horizontal axis, that is, that the attractions on each side of these axes be approximately equal, and there are several ways of securing this balance. In Fig. 14 two spots of equal size are
COMPOSITION

placed on the horizontal axis at equal distances from the center, and balance is obtained; but

![Fig. 15.](image)

it is a formal balance, a better arrangement being that of Fig. 15, where one large spot balances two smaller ones. Still another ar-
rangement is that of Fig. 16, where advantage is taken of the fact that a spot near the edge of the picture has greater attraction than one near the center, whereas if the spots were similarly located the large one would overpower the smaller. This may be varied by making the smaller spot contrast more with its surroundings than the larger, or by placing it in the distance or middle distance of the picture, the latter course tending to aid the suggestion of depth and consequently facilitating the securing of an illusion of three dimensions. This has been termed the balance of the steel-yard, and is probably the most vigorous of all the forms of balance, and the one most useful to the pictorial worker. It is admirably illustrated in *A Summer Landscape* (page 78), where the small mass of the distant trees and houses balances the larger mass of the foreground trees and shadow, and in *Mist in the Valley* (page 40), in which the hills and the foreground poplar balance across an imaginary axis within the picture, as well as in *A Hillside Pasture* (page 54), *Easterly Weather* (page 204) and *Leylet el Wahshah* (page 304).
Several of the pictures just mentioned illustrate a very important factor in pictorial work—namely, the use of a leading line. The leading line is perhaps of more value in landscape than in any other branch of the work, and its importance may be realized by the student if he will imagine these pictures lacking that element. That is, try to think of the *Summer Landscape* without the road, and *Mist in the Valley* without the line of the fence, and it will be seen that either one would break down into two disconnected and unrelated masses. In addition to connecting the factors of the pictures, the line serves in each case to conduct the eye into the distance, thus furthering the illusion of three dimensions and lending verisimilitude to the whole. Instances innumerable of the use of such a line may be found, for it is one of the strongest artifices of the graphic artist, though, as has been said, of more use in landscape than in portraiture. In the latter branch of the work the leading line generally appears in a flat plane rather than in perspective, and the line of a gown, an arm, or some piece of furniture may serve to carry the eye toward
the sitter's face, this use being exemplified in
the portrait by Miss Collier (page 268).
In "Pictorial Composition and the Critical
Judgment of Pictures," Henry R. Poore dis-
tinguishes seven fundamental forms of compos-
tion: (1) the scales, (2) the triangle, (3) the
circle, (4) the cross, (5) radii, (6) the line of
curvature (i.e., the S or its equivalent, the zig-
zag), and (7) the rectangle, these forms being
inferred from an extensive study of pictures
which have shown themselves to be satisfactory
in the matter of composition. That is, when a
picture is found to be satisfactorily arranged,
an analysis of its structure is practically certain
to reveal the fact that the chief masses (and
often the minor ones as well) take one or an-
other of these forms, either in a flat plane or in
perspective, and it may happen that two or
more of these forms can be distinguished in one
picture. Thus, it may be found that in some
picture the cross is superposed on the curve, or
the circle is contained within the triangle; but
this does not vitiate the analysis—it rather
tends to strengthen it. Mr. Poore also shows
six fundamental forms of chiaroscuro, these be-
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ing found in combination with the structural forms already indicated, and deserving especial attention from the photographer, since attention to light and shade, rather than to line, tends to cultivate a quality of breadth in the artist's work. Mr. Poore's analysis of the subject of composition is masterly, and he approaches the subject from the standpoint which has already been indicated as that best suited to the photographer (that is, the analytic); so it is unquestionably the case that a careful study of the book in question, together with the study of pictures to which it encourages the reader, will, if properly assimilated, produce a familiarity with sound composition which cannot fail to manifest itself in spontaneous and unconscious selection of the good arrangements presented by nature to the photographer.

One paragraph in particular of Mr. Poore's book should be memorized by every photographer, as it contains in a nutshell the whole theory of selective composition: "When in nature we observe a scene that naturally fits a frame and we find ourselves gazing first at one object and then at another and returning again
to the first, we may be sure it will make a picture. But when we are tempted to turn, in the inspection of the whole horizon * * * it proves we have not found a picture.” To this the present writer would only add that so far as the photographer is concerned this examination should preferably be made through a ray-filter, so as to remove the disturbing element of color, for it will not infrequently be found that a subject which is thoroughly satisfactory in color loses all its beauty when reduced to monochrome. It is well, too, to make the final inspection on the focussing screen, at all events until a good deal of experience has been attained, for our binocular, stereoscopic vision often deceives us into making exposures on subjects which are dull and uninteresting when seen with the single eye of the camera.

One important element in balance deserves careful consideration, for it is vital in genre, almost equally so in portraiture, and by no means to be ignored in landscape—that is, balance by motion toward an area. When any element in the picture is shown apparently moving in any direction the observer’s eye is powerfully
A HILLSIDE PASTURE
BY W. E. MACNAUGHTAN
From a Platinum Print
COMPOSITION

carried in the direction of the apparent motion, and this form of balance gives more vigor and life to the composition than any other. One of the weaknesses of all forms of graphic and glyptic art (if we except the motion-picture) is that it can only suggest and cannot actually show motion, and balance by apparent motion aids this suggestion to a remarkable degree. This mode of balance may be secured in *genre* by having one or more of the figures actively engaged in doing something; in portraiture it may be attained by having the sitter turn his head at an angle to his body, or if out-doors by having the garments wind-blown (obviously, this applies to *genre* also); and in landscape the effect may be given by the apparent blowing of trees, the movement of clouds, or the action of some small subordinate figure within the picture, examples being found in *Evening Breezes* (page 90), *Illustration for a Story* (page 28), and the frontispiece, as well as in several other reproductions in this book. In any case, the effect is of great value. It will, of course, be understood that this form of balance may be—and often is—used in conjunction
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with others, for the artist is under no restriction as to the mode of securing a result. A great artist once said to the writer: "I don't care how a man gets his effect, so long as he gets it," and this is an excellent motto for the pictorial photographer; in art, as in other matters, the only thing that counts is that the result is good.

It is a well-recognized fact, which must by no means be ignored by the pictorial worker, that different types of line carry different suggestions, this circumstance being partly due to the muscular effort required to follow a line with the eye, and partly to racial association. Each change in direction of a line calls for an effort to change the motion of the eyeball, and when the changes are abrupt more exertion is necessary than when they are more gradual, so that one can follow a straight or a curved line more readily than a zig-zag one. Probably the immediate effect of this condition is slight, but its operation through many generations has produced an association which is of importance in directing our attitude toward certain forms of linear arrangement. Ever since man first began to notice his surroundings (except with
an eye to food), and especially since religious beliefs began to take form, we have been accustomed to associate certain types of line with certain mental impressions. The vertical lines of trees and of ascending smoke, the horizontal lines of a flat country, the curving lines of wind-blown trees, the slanting lines of driven rain, have all played their part in arousing, first a sensuous and then an emotional response, so that to-day the consequent associations are deeply rooted in our nature.

We have for many thousands of years associated the act of looking upward with a feeling of reverence and worship—"I will lift up mine eyes unto the hills, from whence cometh my help"—and this circumstance is probably the basis of the fact that the vertical line carries with it an inherent suggestion of majesty and grandeur: the spectator is unconsciously reminded of thoughts of worship. Normally, the eye tends to maintain an approximate level, but it is readily carried upward by a vertical line, thus stirring the corresponding mental attitude, and this fact was made use of to a great extent by the architects of Egypt and Greece,
though it may be doubted if they ever analyzed the reason for the effect so obtained. It follows that when a suggestion of strength, majesty, or nobility is desired, the vertical line should be the dominating one in the composition, whether the picture is a landscape, a portrait, or any other arrangement, though, of course, opposing or diverting factors may operate to modify the effect of the verticals, as, for example, in *Sycamores* (page 228), where the vertical lines are so broken by the foliage and so crossed by horizontal and sinuous lines that the effect is one of quiet rather than of majesty. Comparing this with *Easterly Weather* (page 204), it will be seen that a totally different expression results when the general form of the composition is of a vertical tendency, and in *The Woods of Colonos* (page 66), the horizontal arrangement of the picture detracts somewhat from the strength of the vertical lines of the trees.

The chief characteristic of a calm and peaceful landscape is usually the predominance of horizontal lines; and this, possibly in combination with the fact that we generally assume a
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horizontal position when resting, accounts for the fact that a composition showing mainly horizontal lines carries with it a suggestion of rest and quiet—there is nothing stimulating or exciting about it, and the observer unconsciously relaxes at sight of such a picture. If it is found that a landscape so constructed is too quiet, relief may be obtained, without introducing an element of actual unrest, by the addition of rounded cloud forms, for example, since we associate an up-springing curve with lightness, buoyancy and the light and airy grace of youth. Of course, other kinds of line may also be used to break the monotony of the horizontal, this being merely a suggestion.

In contradistinction to the horizontal line, the diagonal suggests motion. In the writer’s study hangs a print of Frederic Remington’s picture, *Evening on a Canadian Lake*, showing two men and a dog in a bark canoe, gliding along the edge of the dark reflection of the woods, and the main line of the picture is a diagonal, where the dark greenish-black reflection meets the blue of the unshadowed water. So strong is the suggestion that the canoe ac-
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tually seems to move, though the artist has so skilfully adjusted the other factors—the deep shade of the woods, the color of the evening sunlight, and the quality of the ripples, as well as the attitudes and expressions of the actors—that the motion is evidently slow. One looking at the print knows as well as if told in words that these men are paddling leisurely along, searching for a good camp; and it is suggestion of this kind that is worth while—one can almost smell the balsam boughs on which these men will sleep. Of course, for the suggestion of the picture to be fully operative it must fall within the observer's experience; a city dweller who had never paddled along a lake at dusk would not smell the fresh, cool air of evening and the pungent odor of the evergreens, would not hear the swish and ripple of the water along the sides of the frail canoe, nor would he see in memory the flash and sparkle of a leaping fish; but no one could miss the suggestion, the feeling of motion that comes from the artist's skill.

The sinuous line is associated in our minds with grace and beauty, and instances innume-
able arise to support this contention. The curves of the human body (most beautiful of all animal forms) the lines of all wild animals, the curves of a snake—if one can free his mind of the customary but abnormal and foolish prejudice against snakes, and really look at one, he will see that it is a creature of incomparable grace—everywhere we look we see that curving lines are lines of grace and easy motion. Herbert Spencer analyzed grace and reached the conclusion that the most graceful motion is the one which accomplishes the desired result with the least effort, and this is perhaps the cause of our appreciation of certain lines and motions as graceful, for the most pleasing line is the one which the eye follows with the least muscular effort, provided only that there is some variation inherent in it—a straight line is the most direct, but is apt to be rigid and unyielding. Hogarth went so far as to select from a number of curves one which he designated "the line of beauty," declaring it to be the most beautiful of all lines, though probably not everyone would agree with him—it rarely happens that two persons think ex-
actly alike on any subject, particularly in matters of taste. Still, the sinuous line is the one to be made the most of when the desire is to express the characteristics indicated.

The zig-zag line is just the reverse of the sinuous, for it demands sudden and abrupt changes in the direction of motion of the eye, whereas with the curved line the changes are gradual in their nature. For this reason the zig-zag line typifies unrest and instability, quick-darting and changing motion, like the flight of a bat or a sparrow, an illustration being found in *Meissen* (page 178), though here the artist has so skilfully countered the diagonals with other diagonals and with verticals that the picture holds within the frame.

It must not be supposed, however, that the introduction of a line of any particular type is sufficient to carry the desired suggestion, nor, on the other hand, that the suggestive effect of a line may not be counter-balanced by some other factor in the arrangement of the pattern. In the Remington picture referred to the main diagonal line is countered by the curved lines of the canoe and by the verticals of the men's
bodies, so that the suggestion of motion is strongly modified; and in *Sycamores*, as already stated, the verticals are entirely overpowered by the horizontals and the curves. In fact, a composition making use of one type of line to excess becomes either monotonous and tiresome or restless and fidgety, whatever the character of the picture, and every element must be taken into account if the result is to be a unified and harmonious whole.

One fact which is of the utmost importance in connection with the matter of line is that the eye tends to follow a vertical or a diagonal line up rather than down, and a horizontal or a diagonal one from left to right, this latter circumstance being of course the result of our custom of reading in that direction. The same observation applies to curved and zig-zag lines, and it will be found that this fact enters into the question of composition to a marked degree.

One of the most debated points in photography is the question of detail, with regard to how much to include and how much to leave out, and it may be remarked that this discussion is not confined to camera work, but is found in
the whole realm of art. A well-known author once remarked to the present writer: "I don't dare tell my stories as they actually happened; people would say that I was exaggerating wildly, that such things couldn't possibly occur; so I am obliged to tone down the incidents." In graphic art the trouble is that excessive detail distracts attention from the main thought or object, and though the painter or the etcher can simply leave out superfluous detail, the photographer must resort to some positive means of eliminating it. It was for this purpose—as well as to soften outlines—that the soft-focus lens was first designed, and such objectives are used, either by themselves or in conjunction with modifications of exposure and development, special printing mediums, and hand work on either negative or print or both, to get rid of the superfluous and injurious detail ordinarily given by the camera. Breadth of handling is a most desirable quality, and the fewer the details or gradations employed the greater the chance of the message carrying. A young reporter was once sent out to get the story of a train wreck, and tele-
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graphed back to the office: "Good for six columns." The editor of the paper replied: "Tell it in one," and the youngster promptly responded: "Can’t be done." The reply was: "Try it, you fool. Story of Creation told in six hundred words." Evidently, no general rule can be given—each picture must be judged by itself in this respect—but one broad statement may be made; just so much detail should be included as helps to carry the message; any which does not help is harmful, and none can be indifferent.

An element in composition which is at times most useful is repetition, and this may be made to serve as a reinforcement of either the principal object or any other, or it may be made to lessen the force of an object or a line. In the Landscape by Karl Struss ("Pictorial Photography," page 82) it will be seen that the repetition of the vertical lines of the trees lessens the force of each; the attention is divided among several instead of being concentrated on any particular tree, as would be the case if one stood alone. On the other hand, in Evening Breezes (page 90 of the present volume) the
repetition of the cloud forms aids the suggestion of motion, because the clouds are so placed that the eye travels from one to another along a diagonal line. In other words, we have here an instance of repetition with variation, which emphasizes the motive of the picture. In *The Woods of Colonus* (page 66), we find that the repetition of the vertical lines of the tree trunks detracts from the vigor of any one particular tree, but aids the suggestion of majesty by reinforcing the feeling of the verticals. In portraiture the vertical repetition may be used with good effect in the case of a full length, which is always hard to compose, for it may be employed to hold the figure within the frame; a series of verticals in the background draws the eye from the main vertical and helps to carry the attention through the entire picture space.

Other uses of this principle will suggest themselves to the worker, but care must be taken not to overdo the matter, or the result will be very unpleasant. The writer has seen a photograph in which the rounded, buoyant forms of cumulus clouds were used to repeat the forms of trees, but the repetition was carried
THE WOODS OF COLONOS
BY H. Y. SUMMONS
From a Carbon Print
so far that the effect was simply ridiculous. A great caricaturist once said that the essential foundation of caricature is to exaggerate slightly one feature of the subject, and that the excessive exaggeration of this feature, or the exaggeration of more than one, produces a grotesque and not a caricature. This saying might well be taken to heart by all artists, for the inordinate use of any one element, be it repetition, contrast or anything else, vitiates the whole, by calling attention to the artifice employed. Illusions are destroyed by a trip behind the scenes, when we recognize the windlass by means of which the gods ascend and descend Mount Olympus.

It is necessary that a suitable entrance and exit be found in the picture. That is to say, the eye must first be attracted by some element, must then follow in an orderly progression through the picture space; and, when the circuit has been completed, each element having received the proper amount of attention, the eye must be gracefully conducted out of the frame. Few things are more annoying than a picture in which the entrance is obstructed by
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some insistent accent, or one which is so arranged that the eye follows again and again over the entire space without a chance of leaving off. The writer has seen a photograph in which the eye was obliged to travel around and around an ellipse, and, like the boy who ran after a trolley-car and caught it, couldn't let go, a violent effort being necessary in order to stop looking at the print. In landscape the sky generally furnishes an exit, but in portraiture the artist must carefully arrange one, the frequently seen head set against a plain background having been aptly termed the "walk in and back out" style of portraiture, and possessing no possible merit beyond that of likeness. It is equally ungracious to ask a person to one's house and confront him with a barred door or to invite him in and insist on his remaining after he feels that the time has come for him to leave, and the artist who makes either entrance to or exit from his picture difficult infallibly leaves a bad impression and diminishes the likelihood of a second visit.
III
VALUES

The term "values" may be defined as the intensity of light reflected from objects, though this definition is not precisely correct from the pictorialist's point of view, since some colors have a psychic effect different from their actual photometric value. Thus, we are accustomed to associate yellow with light and warmth, so a yellow object may appear lighter to the eye—or, rather, to the mind—than, say, a violet object which has the same reflecting power. Nevertheless, the definition as given may be accepted as generally satisfactory.

It must be understood that the light values of a given object are by no means constant, for they vary with the quality and intensity of the incident illumination, and even under a given light they are not necessarily always the same, so far as the pictorial effect is concerned. For example, suppose one is standing, about sunset, facing the west, and there is a row of trees in the middle distance. The eyes will naturally
accompany themselves to the illumination of the sky, and as a result of the contraction of the pupils no detail will be seen in the dark mass of the trees, which will appear opaque and empty of gradation, and of an intense blackness. If, however, the eyes be shaded from the light of the sky, details and gradations will leap out in a most astonishing manner in the trees and foreground. Suppose, now, that after looking at the trees with the eyes shaded for a time, the gaze is again directed at the sky, and it will be found that this, which before may have had considerable gradation, now appears white and blank, if, indeed, it is possible to look at it for more than a second or so. From this it is evident that the values in any arrangement must be considered in relation to one another, and as a whole—that it is impossible to say definitely that such and such a value must be thus and so. In each case the desired effect must be taken into consideration. In the instance given, if the interest happens to be in the sky it will be perfectly proper, and a correct rendering of the appearance of the scene, if the foreground is underexposed, so that the mass
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of the trees is made black in the print, whereas if the interest is in the trees it will be proper to allow the sky to be nearly empty of gradation, and if the picture depends on interest in both sky and trees it will obviously be necessary to adjust the exposure and development so that gradation is retained in both portions, or the result will be a failure. To secure the proper inter-relation of exposure and development for this last effect is one of the most difficult problems in photographic technique, and demands a non-halation, color-sensitive plate, and a ray-filter, as without these aids correct exposure for the trees will mean gross over-exposure for the sky. In working for the second effect—a concentration of interest in the trees—it will ordinarily be well to retain some slight gradation in the sky, but even if it is decided to discard such gradation care should be taken that the sky retains some tone, for a blank sky is never true either to fact or to appearance—the sky never actually seems white to us.

In the vast majority of cases it is impossible to represent the actual values of a scene by any graphic medium whatever, though in some spe-
cial cases this may be done. The scale of the actual values of most compositions far exceeds the possible range of any medium, because the artist is limited for his highest light to white pigment (in the case of the photographer to white paper) which always absorbs some light; and for his black, to black pigment, which always reflects some of the incident light. A landscape may include the sun, which has an intensity of millions of candle-power, or even if this is not within the limits of the picture the intensity of the sky may still be far above anything which can be truly represented by white paper, especially since the picture is generally examined indoors, by a relatively weak light; in fact, the deepest shadow in a landscape may easily reflect more light than the highest possible light in a photograph of the scene. Similarly, the shadows of a night scene are dark beyond anything possible to photography, and it is hopeless to attempt an accurate reproduction of them as they in fact are. It is, however, possible to secure a satisfactory representation of almost any scene by a correct adjustment of the relative values, and, indeed, were it not for
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this fact no graphic representation of any sub-
ject—or almost any—would be possible at all. If we choose blank paper for the highest light of the picture—which, by the way, should rarely be done, it being usually better to have some tone, even in the extreme lights—and the deepest black we can command for the darkest shadow, and in between these we adjust all the other values in their proper relation to the highest light and the deepest dark of the original, the picture will carry the suggestion desired. In fact, it is not even necessary to use the full scale of the paper, for if the values are correctly adjusted among themselves the effect may be as good as though the full range of tones possible were employed, and from the pictorial standpoint it may be a great deal better. The writer has seen a picture in which the highest light was a light gray and the deepest dark no darker than a medium gray, yet the suggestion of moonlight was perfect, simply because the internal relationship of the values had been adjusted with absolute accuracy. In passing, it should be observed that though the shadows of a moonlit landscape are intensely
black they never seem flat to the eye; there is always a sense of space and depth within them. The writer is not prepared to state whether this is a psychic effect, due to our knowledge that depth actually exists there, or is a physical phenomenon, arising, as one author claims, from the existence of an inherent luminosity within the eye; but the fact remains that a flat, empty black does not truly suggest the shadows of a moonlight scene. To obtain the true impression, some light must be found in the darker portions of the print, and this may take the form of a slight gradation or, preferably, a luminosity of the darks themselves, as in the case of a carbon or multiple gum print, a heavily-inked oil, or, least effective of all, a varnished platinum.

The writer has described elsewhere* the methods to be employed for the correct rendering of relative values, so this need not be recapitulated here, but it is worthy of note that although it is sometimes possible to reproduce the actual values, as in the case of a portrait or a still-life, it is seldom worth the effort, since

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* "Pictorial Photography, Its Principles and Practice," Chapters III and IV.
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the values thus obtained are correct for only one definite intensity of viewing illumination, and truthful adjustment of the relative values will give the desired effect within a wide range of key. To be sure, correct actual values imply correct relative values, but the reverse is not necessarily the case. Of course, the actual values must be somewhere near right—a portrait is not convincing if the face is a dark gray—but precise adjustment of the internal relation and an approximation to the true values will be satisfactory.

A correct rendering of the relative values, though it gives a true impression of the scene, is apt to be pictorially unsatisfactory, since nature, though almost always pictorial, commands effects which are beyond the powers of the artist to imitate. As has been pointed out, the artist's limited powers oblige him to resort to finesse, to dealing in symbols, and one of the most effective of his artifices is the modification of relative values. Therefore, he darkens a light here, lightens a shadow there, perhaps obliterating entirely some obtrusive spot; and thus, by producing an effect which is impressive rather than truthful, he conveys his mes-
sage—a message which would be conveyed far better by an actual rendering of the scene, were such a thing possible; whereas, if he adhered to the truth, so far as it lies within his abilities to do so, the result would be dull, mechanical and uninteresting. If we stand facing the west just after sunset, while the sky is still glowing with color, and look across broad fields of grass or grain, we shall see that the sky is intensely luminous and the foreground is a light gray-green. This relationship can be rendered perfectly if a non-halation, color-sensitive plate be used with a suitable ray-filter, provided care is taken with the exposure, development, and printing; but the result will not necessarily suggest the original, for the same effect can be obtained at mid-day if there is just enough haze to prevent the formation of cast shadows, and the photograph may represent either of these effects. The painter can suggest the scene in its true values, for the evening color is not at all like that of noon, but the photographer can accomplish the result only by falsification of values. By developing his plate a little more strongly than for a truthful result, so that by
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the time the sky has assumed its proper tone in the print the foreground is too dark, he can make the picture suggest the time of day when it was taken, and this has been done by Mr. Sümmons in his print, *Leylet el Wahshah* (page 304). It is interesting to note that if like treatment is accorded a similar picture taken at or about noon on a hazy day, the suggestion of evening may be secured, provided a suitable color is chosen for the print. The photographer has one advantage over the painter, this resulting from the fact that although the color of objects differs at different times of day it often happens that the relative values are the same, so that by proper manipulation—not necessarily involving any hand work—the camera user can frequently give an entirely different interpretation of the scene from that afforded by nature. Thus, a picture taken about dawn may, by printing in a low key, be made to simulate an evening scene, and one taken near twilight may, by choosing a high key, be made to look like early morning. This plan may be of use when the objects and pattern of the scene suggest some particular time.
of day, but when it is not possible to secure the desired angle of light at that hour.

Contrast is one of the most useful tools in the artist's kit, and may be employed in many ways. Thus, a horizontal line may be contrasted with a vertical, a young model with an old one, and so on, but it is particularly contrast of light and shade which will be referred to here.

It has already been pointed out that the effect of contrasting one space of light or dark with another is to intensify the value of each, and this fact is of primary importance. A picture which is entirely in a low key is apt to look muddy, if in a medium key it may be dull and characterless, and if the key is high the result may seem pale and washed-out. If, however, a suitable amount of contrast is introduced, the picture brightens up or gains solidity in a most amazing fashion, and often but a slight touch of light or dark is necessary to accomplish the purpose. Try to imagine the clouds lacking in Evening Breezes (page 90), or the sky in Ley-let el Wahshah (page 304) a flat tone—even, if necessary, covering these touches of light with pieces of paper of the right value, so as to get
A SUMMER LANDSCAPE
BY BERN F. EILERS
From a Photogravure
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the effect—and it will at once be seen that the result in each case is a decided loss of vigor. But what is perhaps the strongest use of contrast is found when the highest light and the deepest dark are placed in juxtaposition, the remainder of the picture area being kept in a middle tone, for by this means the concentration of attention is great and the force of both light and dark is augmented. This is illustrated in the latter of the pictures mentioned, in which the domes of the buildings receive great emphasis from the proximity of the strongly lighted sky, this latter in turn gaining from being against the dark spots of the buildings. This artifice is of much value in the portraiture of men of strong character, where it may be employed to call attention to the salient points of the sitter’s personality. In the present volume contrast is illustrated in the author’s portraits of his mother (page 16), and of Dr. Edward A. Reiley (page 240), both of these persons having been of marked force of character; and the use of contrast in general is admirably exemplified in Illustration for a Story (page 28) and The Prelude (page 166). In Mr. Hiller’s and
Miss Gilpin's prints the rapid yet controlled interchange of light and dark gives a brilliance and snap which can be secured in no other way.

The danger in the use of contrast lies in the possibility of overdoing it, thus producing either spottiness or harshness, or both. This is a common fault with beginners, who, under-exposing and overdeveloping their plates, produce what has been termed a "bald-headed sky," or in portraiture have one side of the face buried in shadow while the other is blank and lacking in tone. The safest plan to follow is to construct the major portion of the picture in a medium tone, reserving the ends of the scale for emphasis. This, however, is not a method which is popular with the author, whose motto is, in general, "Take a chance," rather than "Safety first." The "safety first" idea unquestionably results in a safe and comfortable existence, but it lacks excitement, becoming flat, stale and unprofitable, in art as in life. "Better fifty years of Europe than a cycle of Cathay"; and it is certain that the strongest and also the most exquisite pictures are constructed at one end or the other of the scale, the
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light or the dark values being reserved in each case for use in small areas, to give either weight or brilliance.

The term "key" is used to indicate the general character of the values in a picture—or, in other words, the pitch; a picture in a high key being one which has no large areas of shadow below a light or medium gray; and one in a low key being so adjusted as to have no large spaces of bright light. A medium key indicates the absence of any strong lights or strong darks in large measures, and a full scale print is one in which the entire gamut of the printing medium is employed, the areas of light and dark being distributed with something approximating uniformity throughout the scale. The choice of key has tremendous influence on the psychic effect of the picture, as will be seen.

Our racial associations are such that we are accustomed to regard light as cheerful and agreeable, and darkness as depressing, this fact being shown by the ordinary connotation of the word "gloom," which is commonly regarded as meaning "melancholy," whereas the primary significance refers simply to dusk or darkness. For thousands of years, before we had artificial
light, day was a time for working and hunting, but night was a time of peril from savage beasts, the added terrors of the imagination peopling the dark with malignant beings of superhuman power, for the religion of primitive man is always a religion of fear. Thus darkness came to be associated in our minds with discomfort and danger, and the thought still persists, as is shown in the instinctive fear which many children have for a dark room. Therefore, when the artist wishes to convey an impression of sorrow, melancholy or depression, a low key is selected, and when the purpose is to suggest light or brightness or cheerfulness a high key is preferred, as is evidenced in the best portraits of children, which rarely have any large area of dark, and in sunny landscapes, which are of similar character. In fact, it is almost impossible to convey a real suggestion of sunlight unless a relatively high key is employed; the attempt to suggest sunlight by strong contrast is almost inevitably foredoomed to failure. The writer, as has been said, does not feel that the medium key is of much general value; it has neither the sparkle and bril-
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liance of the high nor the depth and richness of the low, though it has been much used by photographers who wished to avoid the banal full-scale effects characteristic of the earlier days of the art, and to the researches of such men is largely due the knowledge we now have of the possibilities of the camera in pictorial expression. The medium key, however, is non-committal, and is used chiefly by those who fear to trust themselves in either a stronger or a more delicate expression. On the other hand, the full scale, using the entire palette, is the strongest and most vigorous of all, and demands that the artist employing it shall be a master of his medium. It is the expression par excellence of strength and vigor; but as the high key, used unskilfully, deteriorates into weakness and the low key into muddiness, so does the full scale, unless used with comprehension, run into harshness, this being true not only artistically but also technically, for it demands precision of exposure and development and an exact adaptation of both to the printing medium.

Some subjects actually demand a truthful rendering, but they are the ones whose beauty
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is inherent, and, though they may be very lovely, it is rare that such a one has great psychic value. An instance is in the case of sunlit snow, for if the values be in the slightest degree off or if the print be the least bit too dark or too light, the exquisite jewel-like beauty of the subject disappears at once. The writer was at one time much interested in subjects of this character and attained some skill in the rendering of them, but has come to the conclusion that sunlit snow is not indicated when the desire of the artist is to arouse an emotion; it may be exceedingly beautiful and may have great aesthetic merit, but the very fact that it requires truth of appearance necessarily precludes suggestion and places such representations definitely in the realm of craftsmanship. Nevertheless, the writer would strongly recommend that every student of photography make an especial study of snow under sunlight; if he can make it look right—like what it is—he may fairly claim to be a skilled craftsman, and he will be able to render other things equally well, for this is probably the most difficult problem of all.

It cannot be said that any one part of photo-
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graphic expression is more important than another; composition is fundamental, the values must be right, and unless the mechanical part of the technic is familiar to the worker he cannot put into the print what he feels. Of course, an idea to express is imperative, but this cannot be taught—it must preëxist in the worker’s mind; and next in the sequence of the work comes the arrangement of the pattern, the consideration of the key and the scale of the picture following. However, composition can be taught; study under a good master will familiarize the student with the accomplishments of the great artists and will result in his learning sound, though not inspired, arrangement. The study and appreciation of values, however, lies in the student’s own hands. No instructor can instill this sense of the fitness of the relation of light and shade, the utmost possible being for the teacher to tell the pupil what is generally considered good or bad, and this may not agree with the individual’s ideals and purposes; in fact, if the student has any originality and force it probably will not, for one of the characteristics of the original worker is a disinclination to
accept the popular judgment. The best guide to the study of light and shade and of values will be found in the works of the great masters, black and white being better for this purpose than color, not merely because they approach nearer to the photographic expression but chiefly because the sensuous element is removed and only the intellectual remains.

It is also necessary to study values at first hand, and this means forming the habit of observation. Few persons really observe, a vague general impression being the most that the average individual gathers of a scene; and there is but one way to acquire this most imperative habit—namely, to observe. A great painter once told the writer that practice had made it possible for him to look at any landscape for twenty minutes and go home and paint it correctly from memory, entirely without notes of any kind—though it should be added that he never did paint it exactly as he saw it, but always introduced modifications to make the result more impressive. If anyone will make a definite effort to look carefully at any scene, memorizing the features of it as fully as pos-
sible, and endeavoring to recall them later, he will probably be surprised at the amount he can remember. Constant practice in such memorizing will train the memory to a very high pitch, and will at the same time train the observation. This practice should not be confined to any particular time or place, but should be carried on at all times, when walking or riding, at home, on trains, on the street, in fact, anywhere at all. The student will soon reach such a point that a glance will suffice to impress on his memory the important facts concerning either a face or a locality, and, in addition to acquiring a retentive memory and a facile power of observation, he will be storing up a collection of impressions with which to compare other impressions that he may afterward encounter, such a collection being of inestimable value. In addition to developing his mental powers he will also be benefitted by the sight of many interesting things which, but for his growth in observation, would have passed unnoticed, and the effect of this will be to enrich his appreciation, to broaden his mental horizon, and to make the world more pleasant for him.
SUGGESTION AND MYSTERY

Suggestion and mystery, though not identical, are closely akin, and in practice it is often impossible to say where one merges into the other, the exact point of contact being somewhat indefinite. Broadly speaking, however, we may say that mystery consists in affording an opportunity for the exercise of the imagination, whereas suggestion involves stimulating the imagination by direct or indirect means. Suggestion, if successful, is always to be preferred to delineation, simply because the spectator, grasping the artist’s unexpressed idea, experiences a glow of self-satisfaction, precisely as though he had mastered a difficult chess problem, and is more impressed than if the idea had been fully put down for him to grasp without effort. One remembers longer the chess problems one solves than those of which the answer has been given.

Suggestion may be of many kinds, from the
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simple use of a given type of line to the more abstract sort in which the fundamental animating idea of the picture is suggested and not expressed, and may be used to almost any extent, these two forms being exemplified in The Woods of Colonos (page 66) and Finis (page 128). The first suggests, by the majesty of the vertical line, the strength and grandeur of the great dramatist whose birthplace Colonos was; the second suggests—to the author, at least—the sublime terror of:

'That Day of Wrath, that dreadful Day.
When Heaven and Earth shall pass away.

And here, by the way, is an interesting illustration of the power of the imagination. To anyone with even the most elementary knowledge of evolutionary processes, the idea of a cataclysmal Day of Judgment is one which the reason simply refuses to accept; it is rejected as absolutely unthinkable. Yet we are able, by an effort of the imagination, so to project our appreciation into the minds of those to whom such a Day was a certain fact as to receive an actual stimulus from this picture,
though not, of course, so strong a one as would be received were the reason not operating to inhibit, in part, the imagination. This power of projection inheres in nearly everyone; did it not, suggestion would be impossible.

Two other examples of different forms of suggestion may also be given, and the first is as follows: In the city of Moscow there stands a statue representing a man dragging a woman and child from the water, and the story is this: Czar Peter the Great had been ill of a fever, and while convalescent walked out one day, against the advice of his physicians. His steps led to the river, and there he saw a peasant woman and her child struggling in the water, for it was winter and the ice had given way as they attempted to cross. Unhesitatingly the great czar plunged in, and after a hard fight brought the two safe to shore, but the shock caused a recurrence of the fever, and he died. It is difficult to believe that anyone could look at this statue and know the story without being thrilled and stimulated by the thought of this self-sacrifice, and it is within the bounds of possibility that the indirect effect of the czar's
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BY J. S. FOWLER
Brom a Bromide Enlargement
SUGGESTION AND MYSTERY

death may be as great as the direct effect of his life and work.

The other example is from the writer's own experience. Several years ago he was spending some time on the Maine coast, and one day, with three or four friends, went for a walk through a pine wood, where the quiet air, the tall, straight tree-trunks, the soft carpet of needles, and the hush of the woods all combined to make a most impressive setting. After walking a mile or so one of the party left to return, and with ten steps was out of sight along the winding path, but as she went she played an ocarina, and the tune she played was "Ye Banks and Braes o' Bonnie Doon." The soft and mellow notes of the instrument fitted perfectly the plaintive little Scotch air, and as the music died away in the distance none of the party cared to speak, for it was as though Pan were piping in the woods! And for a few minutes we almost expected to see elfin faces peeping at us from the bushes, and to hear the laughter of the gnomes and sprites and pixies of our childhood fairy tales.

Here, then, are two instances of suggestion,
the one concrete, vigorous and virile, the other
delicate and elusive as the perfume of a flower,
but none the less potent to stimulate the imagi-
nation and to arouse memories. A writer has
said that the most an artist can do is to make
one think, all at once, of all the finest things he
has seen and heard and read, but this does not
take into account the imagination, and there
are, further, racial memories, come down to us
from thousands of years:

So to the land our hearts we give
Till the sure magic strike,
And memory, use, and love make live
Us and our fields alike—
That deeper than our speech or thought,
Beyond our reason's sway,
Clay of the pit whence we were wrought
Yearns to its fellow-clay.

For many thousand years our ancestors lived
in caves riven in the hills by nature's forces, or
sheltered themselves from storms under a
kindly cliff; and to these people the hours of
darkness were hours of terror, helpless as they
were against the beasts of prey and even more
helpless against the powers of evil conjured up by their own imaginations. The impressions so gained have never left us, and to this day a child or an imaginative person may suffer agony in the dark, where every vaguely seen spot a trifle lighter than the surrounding darkness is a thing of fear, and familiar outlines are transformed into unknown—and therefore doubly terrible—dangers, like the Gnarled Monster in "Croquemitaine," which, seen closely, was but the outflung branch of an old oak tree. Let us return for the moment to the row of trees we spoke of before, but this time it is before dawn, and we are looking toward the east. The trees are barely seen in outline against the deep blue sky, and the field between us and them shows only as a vague space slightly lighter in value than the black mass of the trees. Here is mystery, for the shadows of the trees might conceal anything, either earthly or supernatural, and it depends on our imaginations to people the darkness with whatever we choose. Gradually the sky grows lighter, and as the light increases vague outlines begin to appear, which we may take to be cattle, or
men, or houses, for the shapes are distorted and nothing is clearly seen. As the light grows still stronger we find that what we took for men were really fence-posts, the cattle we thought we saw were in fact clumps of weeds, and suggestion is lost in the clear light of day. This gives us a hint of where mystery and suggestion lie; in vague outlines, in dark shadows, and in breadth of drawing rather than in detailed vision. But there is a greater and higher form of mystery than this. The world we live in is one vast mystery, and superhuman forces are seen in the storm, in sunlight, in the white blanket of snow that covers the earth, in the springing of buds on plant and tree, but more than all else in the child lying in its mother's arms. The man who can see and feel this great mystery of life—and can also make others see it—he is the great artist.

It is impossible to tell fully how mystery may be secured, but two hints may be given, one dealing with darkness, the other with light. Suppose the picture is of a dark interior, with the principal object alone clearly lighted. Then if the chief object is but vaguely outlined, the
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edges being diffused, and the rest of the picture—except for what essential details may be present—is kept dark, with but a trifle of gradation in the shadows, mystery will be attained. However, mystery inheres in light as well as in darkness, and we will suppose that the picture we have in mind includes a white house in sunshine. By using a soft focus lens (taking care not to overdo the diffusion), keeping the negative soft, and printing in a high key, it will be possible, if the work is well done, to suggest something of the shimmering mystery of sunlight.

Returning to the matter of suggestion, as the more concrete and more easily explained, we may say, generally, that any incomplete or unexplained motion is suggestive, for the spectator naturally looks to see where the motion has its source and whither it tends; the mind always desires an explanation, and if denied it will fabricate one for itself. Thus, the sight of an object in motion through the air causes the person seeing it to look to see whence it was thrown, and in *Evening Breezes* (page 90) the apparent blowing of the tree suggests the
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presence of wind, an idea which is reinforced by the position of the clouds and by the angle of the horizon line.

One of the strongest factors in suggestion is what we may call "the illusion of reality," for if we can persuade the spectator to imagine that he is looking at the actual objects themselves rather than at a pictorial representation of them he will be more apt to receive and act upon any suggestion which we may wish to convey than when it is entirely obvious that the thing before him is merely a symbolical presentation of natural objects. In endeavoring to convey an illusion of reality the first effort must be to secure a correct relationship of values, for if this is done the mind is strongly stimulated, even at times going so far as to receive an impression of color, although no color is present in the picture.

Next in importance comes the matter of definition, or drawing, and the photographer must be on his guard against excessive sharpness as well as against excessive diffusion; the aim should be to present as nearly as may be the quality of definition seen by the eye, erring, if
at all, in favor of slightly too much softness rather than in the other direction, for excessive diffusion is not so unpleasant and repellant to the eye as excessive sharpness.

The third factor, which some think the most important of all, has to do with the size of the print. We are accustomed to think of natural objects—men, houses, trees—as large in comparison with ourselves, even though they may appear small to the eye by reason of perspective; the mind translates the record of the eye into its own terms. Further, in looking at natural objects we are accustomed to move the eye, and we have come to associate this motion with the idea of magnitude. So when we see a print 4×5 or even 8×10 inches, with men and houses reduced to an inch or so in height, and the whole print so small that we can grasp the entire picture space without moving the eye, we realize at once, without conscious effort, that we are dealing with a collection of symbols, and there is no illusion of reality. If, however, we make the print large—16×20 or 20×24—the eye is called upon to move from point to point of the picture space in order to take in
the whole composition, and the mind is stimulated by the action of the muscles controlling the eye. There is also an element of suggestion tending to arouse the mind and to produce an illusion of reality in the fact that the print itself is larger than we are accustomed to see a photograph, and these two factors, operating together, are potent in helping the spectator to forget his surroundings and lose himself in the picture. Therefore, it is desirable to have the values correct within themselves except for such falsification as may be pictorially desirable, to have some diffusion of outline, and to make the print as large as can well be done. Of course, from the æsthetic standpoint, size has nothing to do with merit; pattern and print quality may be as satisfactory in a small print as in a large one—in fact, they are more likely to be so, for enlargement shows up defects in a most astonishing manner. So that to the æsthete and the virtuoso size is not a thing to be desired, but in respect of pictorial effect the large print is by far the more impressive.
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LANDSCAPE WORK

Landscape photography, like the Gaul of Cæsar's time, is divided into three parts:

(1) Record Work. In this work the photographer, pleased with the beauty of some delightful scene, and wishing to perpetuate it, makes a photograph—it cannot be called a picture—to keep alive the memory of his pleasure. Workers of this class are generally those who go out walking with a camera, and bring home half a dozen or a dozen exposed plates, which are developed and printed, the prints being then placed in a desk drawer and being no more seen of men. These photographers may generally be recognized by their paraphrase of the famous remark attributed to the English: "It's a fine day; let's go out and take a picture."

(2) Interpretive Work. Here the photographer sees and notes the distinctive character of a landscape, studies it under different effects of atmosphere and light, and at differ-
ent times of year, and, becoming thoroughly acquainted with it, photographs it in such a manner as to express the thing that makes it precisely what it is, and shows the character exactly as the good portrait worker shows the soul of his sitter. A photograph of this kind, taken in the Berkshires, would never be mistaken for one taken in the Cumberlands or the Rockies, and a person seeing a picture from a country with which he is familiar will at once recognize it, even though he may never have seen the particular spot portrayed. It will be realized that this represents an advance on the first kind of work, for it is quite possible to stimulate memories and associations, and through them an emotion, by true interpretation. The interpretive worker is quite as apt to go out without his camera as with it, for it is his custom to study the country thoroughly and for a prolonged period (often weeks or months) before attempting any serious work, and it is no unusual thing for him to come back from an expedition with his outfit, not having exposed a plate. He knows, when starting out, just where he is going and from what angle
he is going to photograph the scene he has in mind, and if the conditions are not just right when he reaches the intended spot he does not make an exposure. As an illustration, it may be said that *Mist in the Valley* (page 40) is the result of three years' study of the locality and three more years' consideration of the negative. The writer has in mind a group of trees which he has had under consideration for two years, and of which he hopes to get a successful photograph in about six months from the time of writing, for conditions then will be right.

(3) *Inspirational Work*. In work of this sort the photographer is not concerned with any particular section of the country. He starts out with a definite purpose in view, and his aim is to find a landscape which will conform to his idea and help him to express the emotion he has in mind. The result, when successful, is unquestionably a picture, but it has no definite landscape character; it does not express any special place except insofar as the type of country may be found in some definite section of the world. It will be understood that inspirational work is at once the highest and the
most difficult class of landscape photography; and it may be noted that the worker in this style is more apt to modify his plates and prints by hand than either of the others—partly because it is no easy matter to find just the sort of landscape required, and partly because the stimulating of an emotion is more likely to demand a departure from actual fact than is the case with either record or interpretive work.

There is, indeed, a type of photographer who indulges more in manipulation than any of those mentioned, but it is perhaps hardly fair to class him as a photographer at all. It is his custom to wander around with a camera until he finds some arrangement which conforms to sound composition and then to photograph it, afterward manipulating either plate or print or both until some thought or emotion is suggested, when a title is devised and the print is sent out to exhibitions as an expression of a mood. Many of the results so produced are very fine—also, many are not—but work of this type should properly be discussed under the heading of draughtsmanship rather than in a book devoted to photography, so it will not
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be considered further here, nor will the first class, since record work is a phase through which every photographer passes, which is outgrown by every worker of any ability and true artistic impulse. There would be no more point in endeavoring to stimulate a worker to pass from record to interpretive photography than there would be in trying to stimulate a child to walk rather than to creep, for, given the power, it is something that he cannot help doing; if the power exists, so also does the desire. The vast majority of the photographs shown in our exhibitions, however, belong within the first classification, due to the tendency already mentioned to accept as artistically satisfying any result which is aesthetically pleasing; did the judges of such exhibitions insist that a photograph, to be worthy of acceptance, must show an idea, the walls of our exhibition rooms would present large areas of empty spaces, with a few frames to be seen here and there. It is true that most of these photographs have their origin in an enthusiasm for effects of atmosphere and light, but this does not make them less truly record work than
the ones in which the interest lies merely in topographical features.

Among the American workers with landscape whose prints the author knows, W. E. Macnaughtan, Annie Brigman, and Gertrude Käsebier are most completely and fully representative of the second and third classes of photographer. The work of Mr. Macnaughtan varies between the interpretive and the inspirational, and that of Mrs. Käsebier and Mrs. Brigman—who, however, frequently if not invariably use figures to assist the expression of their ideas—is almost purely inspirational, showing in each instance a rare quality of imagination.

So our discussion will be confined to interpretive and inspirational work; and since there is no hard and fast line between the two, and also since the difference which exists is inside the worker and can neither be taught nor repressed (though bad education may retard its expression) our consideration will cover both classes at the same time, for it will necessarily be restricted largely to the objective phase of photography.
A COUNTRY ROAD
From a Bromide Enlargement
The emotions which may be expressed or stimulated by means of landscape photography include practically all those which lie within the province of graphic art, but most easily stimulated as those of a quiet character, such as calm, peace, sadness, wonder, reverence, and the like, though, as has been said, reverence is probably too great for the photographer, and, indeed, is generally beyond the grasp of the painter as well. Joy, whether the simple joy of living or rejoicing over some definite condition, such as warmth or light, is also easily attained, but is not so deep an emotion. The stronger ones are the quieter, a violent emotion, such as extreme joy or horror, though more impressive at the time, being less apt to leave a deep impression on the mind, in which respect the pictorial representation differs from the actual experience. Generally speaking, the quieter emotions are the pleasanter to live with, and unless a picture is designed to produce an immediate and powerful effect, as in the case of Nast's and Raemakers's cartoons, it is better to avoid violent expression, though this must not be understood as a depreciation of the artists.
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named, each of them having exerted a tremendous influence for good on the thought of his fellow-men. The mood or emotion aspired to will, of course, depend on the artist's temperament, some workers finding their highest expression in sadness or pathos, whereas others shun anything approaching melancholy and devote themselves to brighter, happier aspects of nature, and it is generally assumed that the former are more likely to produce a lasting work. This may be true, and, in fact, it probably is—it has been said that a theatre audience would rather cry than laugh—but at the same time, the author would point out that anything which exerts an unfavorable psychic suggestion exercises a depressing influence on the spectator, thus lowering his vitality, whereas a favorable suggestion raises the vitality markedly, rendering the individual influenced more able to accomplish his work. Still, it must not be forgotten that there is a vast difference between tragedy and pathos, and the great dramas of Shakespeare do not have the same depressing effect as the mournful and morbid stories of Poe, despite the fact that both show the darker
side of human nature. The conclusion seems to be that if an artist is great enough in his insight into nature and in his power of expression, he can choose his subjects where he will; but the lesser man will do well to adhere to a more subtle aspect in selecting his material.

The artist, then, will in general make an effort to choose and to reproduce such effects of landscape as are productive of the character of emotion indicated; and, though no rules can be given which will make such expression certain, nevertheless a few hints may be afforded, dealing with principles which are fundamental in all graphic art.

Joy, pleasure, happiness and similar emotions, are expressed in terms of light and expansion. It has already been explained that our associations cause us to regard darkness as depressing, and the reverse is equally true—that light is associated with happiness. The sun is the giver not only of light but also of warmth, of comfort, and, through its action on plant life, of food. This fact has so impressed itself on the minds of men that some earlier races went so far as to worship the sun itself,
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and the widespread influence of this idea is seen in the fact that it obtained among races so far separated geographically as the Parsees and the Aztecs (though, to be sure, some ethnologists claim that the Aztecs originated in Asia). So the effect of light on our minds must not be ignored, and it will be found that in expressing joy a high key is most effective, especially if combined with a feeling of direct sunlight.

Further, a person under the influence of pain or sorrow or distress unconsciously expresses his feelings in muscular contractions or a bowed and drooping attitude, a fact which will be realized by anyone who has ever experienced the ministrations of a dentist. On the other hand, health, comfort and happiness are expressed through vigorous, expansive and buoyant motions and attitudes, and rounded forms in art naturally carry this suggestion. As a consequence, the artist who aims at stimulating the more joyous emotions will make use of domed hills, full-foliaged trees such as the maple and the oak, and cumulus clouds, in combination with sunlight, this relationship at once making it clear that pictures of the character indicated
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are best made in late spring, summer or early autumn, whereas pictures meant to convey a feeling of sadness will be secured in late autumn, winter, or early spring, when the trees are bare of leaves and the cloud forms tend less to the round and more to the flat; or, if such pictures are to be made in summer, trees of a pointed type will be found most useful, cedars, cypresses, hemlocks, and poplars furnishing valuable aid. A potent factor is found in the association of spring and summer with growth and development, and of autumn and winter with death and decay, for many years of false training have taught us to regard death as an abnormal and terrible thing instead of—as it actually is—a perfectly normal function of life, no more to be deplored (when it comes in the natural course of events) than birth itself. The poet sings:
The melancholy days are come, the saddest of the year,
Of wailing winds and naked woods and meadows brown and sere,
and there are few in whose minds this sentiment does not find a response, even though we may
know that the death of the flowers is but the precursor of a more glorious rebirth.

A fact which should be constantly in the mind of a photographer who aims at the stimulation of the larger emotions is that a low horizon is of great value—is, in fact, all but imperative—in suggesting space. If the landscape occupies but the lower quarter or third of the picture area, the remainder being given over to the sky, a vast expanse of country is at once suggested, but the effect of a foreground picture, with the horizon above the middle of the print, is necessarily constricted—"cribbed, cabin'd and confined." This is not meant to decry foreground pictures, but merely to point out that a high horizon cannot convey a feeling of large and open country, and that the larger emotions rarely exist within a small area. Comparison of *A Hillside Pasture* (page 54) with *A Mountain Meadow* (page 216) and *Meissen* (page 178) will make clear the greater sense of space resulting from a low horizon.

Calm and peace are neither joy nor sadness, but partake somewhat of both emotions, and the expression of these sentiments is found at
its best in the afternoon and evening hours of spring, summer and early autumn, when the foliage is still on the trees, but the light is beginning to fail, and the association here is that connected with the time of rest from labor. The long shadows and the warm afternoon light suggest the approaching hours of repose, but the grass and the leaves on the trees prevent the thought of sadness that comes from the suggestion of decay, and the result is but a quiet and restful impression. The quality of light in the morning hours is very similar to that in the evening, except that it is apt to be cooler, though this factor, which is of importance to the painter, is of no particular consequence to the photographer. What does concern the camera worker, however, is the circumstance that there is likely to be dew on the grass in the morning, and often mist in the air, and in autumn there will very possibly be frost on the ground, these facts combining to suggest an entirely different mood from that given by the evening hours.

Further, though it is possible to manipulate exposure, development and printing in such
fashion as to make the morning appear the evening, or *vice versa*, to do so is insincere, and will perhaps make the picture less satisfactory to the artist himself, for it is desirable, in photography, not to deviate from the truth more than is necessary. Still, it sometimes happens that a chosen spot may be quite what is desired in every respect except that the proper angle of light cannot be secured in the afternoon, and the photographer may be obliged to expose his plate in the morning and secure the effect by printing deep and choosing the required color for the print, for the quality of negative for both morning and evening renderings is the same. *Sycamores* (page 228) and *Leylet el Wahshah* (page 304) are typical of the negative required, and either of these pictures, printed in a different key, would be a satisfactory presentation of the other time of day from that represented. To suggest evening, the print should be in a low key, the detail in the shadows should not be too clearly seen, and the outlines should be slightly diffused. This means that a soft focus lens should be used, the plate should be slightly under-exposed—or, preferably, un-
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der-developed, for under-exposure upsets the internal relationship of the gradations at the same time that it obscures shadow detail—and printing should be rather deep. Under-development gives a negative which will in all probability print too soft—be lacking in contrast—and intensification may be resorted to, using an intensifier which does not act on the extreme shadows, or, as an alternative, a multiple print may be made in gum, gum-platinum, or oil. It should be observed that if the values of the hour just after sunset are correctly recorded so far as lies within the power of the camera to do so, the scene will not have contrast enough to give the desired effect. To give a true impression of this time of day the foreground should be relatively too dark as compared to the sky. It may seem strange that in a monochrome art the color of the print should be of importance, but such is decidedly the case. Our impression of the afternoon and evening light is one of warmth, and to use a cold color for the print is to lose the suggestive power inherent in the warmer colors. Further, cold colors lose their identity sooner than warm
when the light is fading, a blue appearing black while a brown still retains its characteristic look. For these reasons the photographer will do well, in attempting to suggest evening, to employ a toned support for his image and to make the image itself brown or warm black.

The early morning hours carry a very different appeal from those of evening, and furnish an inspiration for an entirely different class of work. In the former case the photographer is more likely to feel and to desire to show the delicate, evanescent effect of mist or the gray light of spring. The results obtained in this manner are less decidedly peaceful than those of the later hours, and are perhaps less deeply moving, but they are nevertheless potent in evoking memories and associations, and in stimulating a mood. If the evening hours are compared to the deep, rich quality of a piano or organ, the morning may be likened to the delicate notes of a violin, or to a light and charming aria as distinct from a full chorus. As has been said, the quality of the negative will be much the same in each case, though it may perhaps be well to allow a little
more shadow detail to appear when working for a morning effect, and to have the definition a trifle firmer—partly because any mist will tend to make the outlines seem softer in the print, and partly because a more delicate print appears softer in outline than one which is darker and more vigorous. It is well to print in a blue-black on a white stock, thus suggesting the cool light of morning.

The middle of the day will not generally be found so satisfactory for inspirational work as either the earlier or the later hours, but it will sometimes prove the most desirable for interpretive photography. However, the shadows are shorter and there is less relief, and the light is ordinarily harder than when the sun is nearer the horizon, so the hours between ten and two are usually avoided by the pictorial worker. It will be found that near the middle of the day a fairly truthful representation of the values is generally more desirable than either earlier or later, and *A Summer Landscape* (page 78) is an admirable illustration of the conviction carried by a perfect rendering, this picture being at the same time a good example of
sound, though not inspired, landscape photography. This is unquestionably a sunny summer day, and especial attention is called to the transparence of the shadows, a feature which most workers render far too dark. The long lines of the road lead the eye to the group of trees and buildings in the distance, whence it is carried by the light of the sky, and is drawn back to the group of trees on the right, the trunks of these leading it to the shadows lying across the foreground—and the arrangement is complete. This picture, therefore, combines a high level of craftsmanship with sound observation, and, though it cannot be said to bear any great inspiration, it nevertheless has much feeling, and to those who are accustomed to look below the surface of things it is restful and pleasing beyond many more dramatic and strained effects. Comparing this picture with *A Mountain Meadow* (page 216), we see that in the latter case the artist has elected to depart from the truth for the sake of pictorial effect, making use of exaggerated contrast. The shadows in a sunlit landscape could never be so dark as they are here represented, this lowering of their
HASSIM SEeks THE GENIE OF THE ROCKS
BY W. G. FITZ
From a Bromide Enlargement
value being due partly to a desire to emphasize by contrast the strength of the light and partly to the wish to confine the interest to the meadow rather than allow it to wander to the mountains. Dramatic strength is thus secured at the expense of truth to fact, and the impression conveyed by the picture will depend on the spectator’s attitude of mind. Some will find the departure from the facts so objectionable as to vitiate the picture’s merit for them, whereas others, concerning themselves less with the appearances of nature, will receive the message which the print intended to convey. It is said that someone once reproached Turner for exaggeration, saying:

“I never saw a sunset like that!”

“No,” replied the painter; “but don’t you wish you could?”

Whether true or not, this anecdote furnishes a proper rebuke to those literal-minded souls who expect an artist to adhere always to precise and exact representations of the facts of nature.

When we come to consider the technique of landscape photography, we find that much depends on the style in which the artist wishes
to work, though certain factors will probably remain constant. An orthochromatic or a panchromatic plate is imperative if the values are to be correctly rendered, and it should be noted that the color-sensitive plate presents no advantages over the ordinary blue-sensitive emulsion unless a suitably adjusted ray-filter is used, though the filter need not greatly increase the exposure. In fact, it may definitely be stated that a filter which increases the exposure to more than five times that required for the unscreened plate is either inefficient or else is over-correcting, that is, rendering the yellows and reds too light and the blues too dark. Sometimes the filter will be intentionally omitted, to secure better results from the pictorial standpoint, and this is especially the case when flat, poster-like effects are desired. In general, however, it is better to use the filter, thus obtaining true values, and to depend on subsequent modification of either negative or print for necessary falsification.

It is often stated that the use of a filter eliminates atmosphere, but this is by no means the case. Atmosphere, or aërial perspective, as it
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is sometimes called, is one of the photographer's most useful tools in suggesting distance and depth, for the camera's monocular vision as contrasted with the stereoscopic vision of the binocular human being, and its failure to reproduce color, remove two of the factors whereby we judge distance, leaving only linear perspective, variation in size with distance and aerial perspective, or the progressive lightening of objects as they recede into the distance, this lightening being due to the interposition of a veil of mist of varying thickness between the eye and the objects. It is the case that the ultra-violet and violet rays are more strongly scattered by water vapor in the air than are the green and red, and since it is the shorter waves (i.e., the violet and ultra-violet) which affect the plate most strongly it follows that if a blue-sensitive emulsion is employed any mist which may be present will be more visible to the plate than to the eye, so that an ordinary plate exaggerates atmosphere. Even the color-sensitive plate is excessively sensitive to the ultra-violet and violet, so this plate also exaggerates atmosphere when used without a filter, but the
function of the filter is to absorb the ultra-violet and enough of the violet to produce an effect corresponding to the visual effect. The color-sensitive plate, therefore, when used with a correcting filter, shows the scene precisely as the eye sees it, instead of introducing an excessive amount of atmosphere. Except for special purposes it is of importance to retain atmospheric perspective, but it is seldom desirable to emphasize it, and the writer therefore feels that the best plan is generally to use a suitably adjusted fully correcting filter, though it may sometimes happen that a somewhat lighter filter would prove valuable, since such a one will exaggerate atmosphere slightly. The writer carries only the one filter, however, believing that a complication of apparatus is undesirable, though this is a point which every worker must decide for himself.

For landscape work the panchromatic plate has little if any advantage over the orthochromatic, since the latter will render satisfactorily any color except red, of which there is seldom any great amount in a landscape. Whatever plate is used it should be non-halation, as other-
wise it will be impossible to record properly a sky-line or any branches which may project against the sky—the halation may even be so pronounced as to lose small branches entirely. Further, halation will be present in the sky even though it may not be apparent as such, the effect being to over-expose the sky portion of the picture, even with timing, which is insufficient for the foreground. In the writer's opinion, backing is the most effective method of preventing halation, though a double-coated plate is very efficient. It is commonly said that films are non-halation, and in ordinary circumstances this claim is justified, but in cases of extreme contrast—which may well arise in landscape work—they will not be found to stand the test so well as either double-coated or backed plates. As to the lens, the writer believes a soft-focus objective to be preferable to the use of any of the numerous methods of diffusing the image given by a corrected lens, and considers the best general focal length to be given by the empirical rule of adding the lengths of two adjacent sides of the plate—*i.e.*, nine inches for 4×5, eighteen inches for 8×10,
etc. For widespread landscapes a somewhat shorter lens may be preferable, and for small isolated bits the length may be increased. For the rest, the question of type of camera and lens, the printing medium, and the decision as to whether to print direct or to enlarge, must be left to the individual, though it may be of interest to state the writer's own practice, arrived at after eleven years of experiment.

The camera is a four by five reflecting type, and backed panchromatic plates are used, for the writer wishes to be prepared to do portrait work on demand, and does not wish to bother with various kinds of plate. The plates are developed in a tank, and \(11 \times 14\) bromoil prints are made, any necessary modifications being carried out in the print at the time of inking. It is evident that this manner of working practically precludes duplication of prints, but the writer seldom wishes to repeat a success, and if prints are made for sale it will be found that the fact that a print is unique will considerably enhance its value in the eyes of the average purchaser, though the writer himself is very far from being in sympathy with this attitude of
mind, and does not make unique prints for such a reason. To the author it is no drawback that a picture has been duplicated, nor is his enjoyment of a fine print impaired by the fact that others have had the same opportunity for enjoyment. The desire for unique prints is confined to those whom George Bernard Shaw has contemptuously termed "picture-fanciers" and is not found among true picture-lovers.

The author almost always uses a tripod in field work, since his landscape exposures, using a fast plate and a five-times ray-filter, with a lens working at F/5.5, are of the order of 1/5 second, too long for the camera to be held in the hands. This may seem an absurdly long exposure, in view of the exceedingly brief ones given by speed workers. It must be remembered, however, that in speed work a slight under-exposure is usually not serious, and, further, that the various actinometers and exposure tables on the market are calculated to give the minimum exposure which will render shadow detail satisfactorily; but shadow detail can be secured before the exposure reaches the straight portion of the Hurter and Driffield
curve, that being the index of correct internal relationship of the values. An actinometer is usually employed, as the widest experience is not sufficient to enable the worker to estimate the correct exposure in all circumstances, allowance, of course, being made for the necessary increase required for full exposure.

It must not be supposed that anyone who so desires can easily become a fine landscape photographer—can at once leap forward as an interpretive or inspirational worker, as Minerva sprang full-armed from the brow of Jove. It is only the Bandar-log who expect to accomplish wonderful things in a minute—

Something noble and grand and good,
Won by merely wishing we could.

No, a long and arduous apprenticeship must be served, but the enthusiastic photographer, who loves his work, as does every true artist, will find each step on his road a joy and a delight. Disappointments there will be, failures as well as successes, but a failure is often more educational than a success, for one spoiled print may lead to scores of admirable ones.
VI
WINTER WORK

In speaking of winter work we will assume that there is snow on the ground, for unless this is the case the question resolves itself simply into the matter of ordinary landscape at a time when foliage is lacking. Given snow, however, winter work may be divided into the same three classes as landscape in general—that is, record, interpretive and inspirational; with the conspicuous difference that the presence or lack of direct sunlight is of far more importance than in summer work, being, in fact, practically a determining factor in itself. Sunlit snow is so brilliant that it is almost out of the question to render it successfully in any but a high key, no matter what the circumstances may be, and we have already seen that a low or medium key is emphatically indicated for the strongest inspirational work, a high key being reserved for the less powerful record and interpretive classes. It may, however, be doubted whether
any other natural phenomenon approaches, in sheer beauty, the effect of an expanse of new-fallen snow with a late afternoon sun on it, provided that the surface has been broken, either artificially or by the contour of the ground, sufficiently to give the necessary relief.* The intense brilliance and the exquisite gradations of light are then of a most stimulating character, and cannot fail to appeal to the sensuous appreciation of anyone who has the slightest feeling for the beauties of light, so that the photographer who desires to attain the highest pitch of aesthetic expression will find it to his advantage to make a careful study of this character of subject.

In endeavoring to record sun on the snow it will be found that it is best to work before ten o'clock and after two, since between those hours the shadows are short and a flat, unre-

* Foot-prints are exceedingly useful to break the monotony of the surface. They are advantageous in that they may be made precisely where desired; also, if the camera is facing toward the sun, they furnish small spots of contrasting light and dark—the dark in the hollow of the print, and the light where the sun strikes across the snow thrown up by the feet alongside the mark itself.
lieved look is apt to result. It will also be found that the best effects are secured if the camera is facing toward the sun rather than away from it, as is indicated in Fig. 17, where the sun should be in the hemisphere indicated by the solid line rather than in that shown by the dotted one (in fact, this is true of probably seven-tenths of all landscape work done when the sun is shining). As a rule, it is well to have some dark object, such as a tree, included in the picture, to give weight to the scene, but it will sometimes be possible to gain solidity enough
by means of cast shadows on the surface, by open water, or even at times by the simple weight of the sky, and if the shadows are falling toward the camera they will be of considerable value in aiding the photographer to secure the desired effect.

Sunlit snow is one of the few types of subject in which it is well to have the extreme highlight of the picture represented by absolutely blank paper, but even in this case such areas should be small; the extreme white should be reserved for incisive effect or the result is apt to be chalky, a fault which is apparent in the great majority of snow pictures. Most workers think that brilliance is achieved by a large space of light, forgetting that it is a matter of contrast, and that the most brilliant effect is obtained by contrasting a small area of light with a large space of a darker value. Light loses its intensity as it spreads, and this is quite as true in art as in physics.

But since the beauty of snow in sunlight depends on the delicate gradations of light, it follows that if the attempt is made to render the lights too strong, by introducing excessive
FINIS
BY ANNIE W. BRIGMAN
From a Photogravure
WINTER WORK

contrast, there is apt to be a loss of gradation in the upper half-tones. There must be a careful adjustment of the values throughout, this necessitating precise exposure, development and printing, since under- or over-exposure upsets the gradations in the negative, under- or over-development makes the total contrast of the plate too slight or too great, and incorrect printing causes the print to be either weak and characterless or dull and heavy. Care must be taken that any dark objects which may be present be not rendered too dark, this also being a common fault, arising, as in the case of excessive white paper, from a desire to secure brilliancy by contrast. The shadow side of a tree, for example, under the character of illumination we are considering, never looks black; it is at most a medium gray, and should be so represented.

From all this it will be seen that pictures of this sort are distinctly high-keyed in character. The deepest dark is a medium gray, the larger areas of the print are a very light gray, and the extreme lights are white. It may be inferred that a soft, clear negative is required,
FINE ART OF PHOTOGRAPHY

and this is precisely the case; the exposure should be ample, the development should be soft, and any suspicion of chemical or light fog detracts by just so much from the brilliance and beauty of the finished print.

For successful results it is absolutely imperative to use a color-sensitive plate and ray-filter. The average person thinks of a snow scene as black and white, but as a matter of fact there is a great deal of color in the circumstances under discussion. The cast shadows and the shadow side of objects are illuminated solely by reflected light from the sky, and consequently have an intense blue color, which is actinically so near to white that a non-color-sensitive plate will hardly differentiate them. It is true that they can be separated even on such a plate by a very brief exposure, but then any dark object present will be grossly under-exposed, so it is far better to separate the values of light and shade by the use of the ray-filter, which absorbs the proper amount of ultra-violet and violet. The exposures will be much the same as for the same scene in summer, since, though the snow reflects more light
than grass and foliage, the light is weaker to begin with, and, the contrasts being so great, it is necessary to give sufficient exposure to permit the shadow detail to attain a satisfactory strength early in the course of development, before the lights have gained too much density. That is to say, with a fast panchromatic plate, a five-times filter, and a lens working at F/5.5, about 1/5 second will be correct for an average snow scene, though for an open snow scene (i.e., one without dark objects) a half or a fifth of this will be sufficient. There is rarely any great amount of mist present in sunny winter weather, so the photographer must depend on other factors for perspective, though, to be sure, an ordinary plate will exaggerate what mist there may be. However, the effect given by using such a plate is a flattening of contrast by lightening the shadows, so that, though sunlight is apparent by reason of these shadows, the impression given by the print is not that of a sunny day, but is a rather incongruous, nondescript sort of thing—neither fish, flesh, nor good red herring.

As regards a printing medium for subjects
of this type, platinum is decidedly the best, though a good platino-matt bromide is not easily distinguished from it. Indeed, if the print be framed, it may be impossible to say that platinum has not been used. Gum and carbon are not so desirable, for it is not easy, with either of those processes, to retain the very delicate beauty of the extreme lights, and oil is not recommended because one of its characteristics—which, however, renders it very useful in other branches of work—is the loss of some of the more delicate gradations throughout the scale unless the brush is handled with extreme care. It is, nevertheless, possible to employ any of these printing mediums, provided it is skilfully and carefully handled—it is merely that platinum and bromide are easier to manipulate when striving for this particular effect.

When we come to consider snow under a dull illumination the case is very different, for if direct sunlight is absent the artistic possibilities are greater and the technical difficulties are less. Probably the easiest and at the same time least exploited of the opportunities afforded
by this character of subject is to be found in poster effects. Curiously shaped trees, wind- ing streams, tree branches against the sky, weeds outlined against the snow, and many other outdoor arrangements are found, which, when treated in a flat and decorative manner, are well worthy of attention, but comparatively little has been done in this direction. Here it is not imperative to render the values correctly; they may vary widely from the actual and yet give a pleasing result, for all—or nearly all—depends on the worker's sense of pattern, and the writer has seen an eminently successful result in which the snow was represented as a dark gray, and open water as absolutely black. Still, prints of this sort fall mainly within the merely decorative class, being simply of aesthetic beauty and rarely carrying any valuable psychic suggestion, so that for the highest form of expression we must go further. Among American photographers George Seeley has been more successful than any other in this style of work, though it is not meant to imply that this represents the limit of Mr. Seeley's achievement. It is merely one phase of his
work, and he has attained a much higher expression in other directions than is possible in the one indicated.

The most conspicuous and impressive element in a winter landscape under a dull illumination is the strong sense of dreariness, of melancholy, associated with it, except, indeed, when there is a storm present, in which case our feelings may approach actual fear. The dull gray leaden sky, the flat expanse of snow, and the mist which is often at hand, especially toward spring, all combine to form a most depressing effect, one which is worthy the attention of any artist who aims at evoking a mood in his audience. A landscape of this sort, if well represented, with due attention to horizontal lines and the avoidance of any bizarre forms, will prove most powerful to arouse a feeling of melancholy, which many people will enjoy, exactly as many enjoy a play which draws tears. Personally, the writer does not care for that sort of thing; he would be rather one of those Athenians who fined the dramatic poet for harrowing their feelings with a tragedy; but it is not to be denied that the average per-
son would prefer tears to laughter, and that the most impressive picture is the one which is sad, dreary, or melancholy in the response which it calls forth.

When there is a storm abroad the dramatic possibilities rise to greater heights; for though gently falling snow is quiet and peaceful in its suggestion and its promise of brilliance when once the sun returns, driving snow, swirling in the gusts of wind and irregularly blotting out the landscape, calls to mind the innumerable stories of travelers who have been lost and have died before aid could reach them. Even in the city driving snow is impressive, its associations being so strong, and when we add figures bending and striving against the wind in open country, where no houses are to be seen, the sense of loneliness and peril may even become oppressive. One of the strongest stories the present author has ever read—far stronger in conception than in execution—describes the experience of two Gloucester fishermen whose dory became separated from the schooner, so that the men were forced to row several hundred miles to land. One of the men—hardly
more than a boy—succumbed to the cold, and his mate continued alone, that the dead man might have Christian burial ashore, the survivor's bitter hardships being still further increased by a snowstorm. The sense of danger and desolation given by the picture of this solitary man driving his boat day after day through blinding snow, his mate's body lying in the stern, could hardly be augmented by any device whatever, and is one which might well be rendered in a photograph, though never so well as by a master of words. So the camera user who wishes to stir the deeper feelings will make use of storm and driving snow, concentrating his attention—as he needs must—on the foreground, and probably making use of figures to aid his expression. Ruskin is credited with having said that no picture could be truly great unless it contained a human figure, or at least some suggestion of humanity, and though such a statement is certainly not correct, it is nevertheless true that the introduction of a figure is often of marked assistance, and this is nowhere more conspicuously the case than in the more dramatic snow scenes. Such figures,
however, will generally have to be posed, since there is usually not enough light for a snapshot, and they should not be too large or they will overpower the landscape and the picture will fall within the realm of *genre*. Still, even in pure landscape the possibilities are great, and the camera worker is advised to turn his attention to cloudy and stormy snow scenes rather than to brightly lighted ones.

It is interesting to note that for this class of work the color-sensitive plate rarely presents any advantage over the ordinary one. The landscape is almost entirely of a gray cast, and can be rendered quite as well on a blue-sensitive emulsion as on an orthochromatic or a panchromatic one. The only advantage of the color-sensitive plate and filter is in cases where we do not wish to exaggerate atmosphere—a point which is generally of little importance, subjects of this class being ordinarily foreground studies. The exposures will be somewhat longer than when the sun is visible, and development will be much the same. There is a wider choice of printing mediums than for sunlit snow, since here gum, carbon and oil are
valuable, the beauty and impressiveness of the scene not depending on the precise rendering of delicate gradations of light.

Whatever medium is chosen the color of the image is of great importance, for we are accustomed to associate blue with cold—not, however, because of the effect on our noses and fingers. Ask the average person the color of sunlit snow and the answer will probably be, "White." Ask him the color of cast shadows on snow and he will reply, "Why, gray."

As a matter of fact the shadows on snow are of an intense blue, being, as has been explained, illuminated solely by reflected light from the sky; and the lights may range from white to crimson, depending on the character of the sunlight. The color of the lights reacts on our color sense to modify the apparent color of the shadows, so it is impossible to say that either lights or shadows have any definite and permanent color. Still, it is well for the photographer, who is limited to a monochrome rendering, to adhere to a white stock and a blue-black image, since he will thus approach more nearly to the psychic effect of snow than is otherwise
possible, such a selection being advisable even in the case of snow under a dull light, the belief that snow is invariably white being so firmly rooted in the minds of most persons that they will resent any attempt to represent it otherwise. It is, however, possible at times—when working with sunlit snow—to employ a slightly yellowish paper for the support, thus enhancing the brilliance of the lights.

Most authors, when writing on the subject of winter work, insist on the necessity for comfort, but this is by no means imperative. The writer once stood for nearly an hour in the snow, most inadequately dressed, with the thermometer at six degrees above zero and a vigorous wind blowing, in order to secure a picture. He was thoroughly uncomfortable, but the picture was a success and no ill effect followed; but this is not recommended. It is, after all, well to be properly dressed to resist the cold, since, apart from the possibility of acquiring pneumonia, one cannot do good work when uncomfortable; he is more apt to hurry the selection of the subject and the making of the exposure, and the finished result will show the effects of haste,
since it is at times necessary to wait for a pro-
longed period in order to secure the arrange-
ment of lighting and clouds necessary to the
desired expression.

To summarize, then, it may be said that sun-
lit snow probably affords the most favorable of
all subjects in the entire realm of landscape
when pure aestheticism is the aim, whereas
snow under a dull sky, or in storm, is hardly
surpassed by any other type of subject for
stimulating and dramatic possibilities; and that
whereas the photographer who will extract its
full meaning from the former must be a master
craftsman, the one who will make full use of
the opportunities offered by the latter must be
a master artist, capable of feeling and expres-
sing the strongest emotions of the human soul.
The introduction of figures into landscape vastly extends the possibilities of expression, but these are very different in summer from what they are in winter, simply by reason of the difference in clothing. In winter the models must be clothed if a bizarre effect is to be avoided—in fact, they will usually insist on being clothed—whereas in summer nude or partly nude figures may be employed. A direct result of this is that in winter we are chiefly limited to such pictures as are descriptive or expressive of experiences within the range of actual human affairs; but in summer, using nude or partly draped figures, we can make excursions into the realm of imagination, populating our pictures with fairies and dryads, fauns and satyrs, elves, nymphs and sprites, and, indeed, with all the wondrous dwellers in the world of myth and fancy.
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Landscape with Figures.—It is, however, necessary to decide whether the picture is to be a landscape with figures or figures in a landscape setting, the latter verging on the realm of genre—"a picture which tells a story"; and it not infrequently happens that we see a print which shows clearly that the artist has been unable to determine which form of expression he would choose, the figures and the setting warring with each other for attention, and the picture, between these two conflicting forces, falling to the ground. Unity must always be paramount. In using figures to explain or to give force to a landscape it will be obvious that their attire and actions should be in harmony with the landscape itself. City clothes are as much out of place in the country as the garments of a farmer are in the city, and the soft and flowing draperies of Greek mythology will harmonize as little with a rugged and bare mountain sierra as the furs of an Eskimo would with the African veldt. Though it may seem superfluous to mention this, it is nevertheless just such details that are often ignored by photographers, with incongruous result; we can
forgive Shakespeare for introducing striking clocks into ancient Rome, but lesser men must mind their P’s and Q’s. It is necessary also to study the inhabitants of a country with care, so that not only their garb but also their actions may harmonize with the idea to be expressed as well as with the character of the scene—and the two are not always the same. Of course, it not infrequently happens that the figures take their place naturally, without intervention on the part of the photographer; but such an occurrence must not be counted on, and the camera user must be sufficiently equipped with knowledge to correct any errors that may creep in. One of the greatest faults with photographers as well as writers is inattention to detail, and it is an error into which the average photographer is prone to fall. This does not mean “details”—though these are by no means to be ignored—but refers to the fact that insufficient care is taken to make the component parts of the work historically, geographically and ethnically correct. Edward Lucas White is quoted as saying that he spent fifteen years in study in preparation for his story “El Su-
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premo," and it is this spirit which prevents a person from falling into such gross errors as characterize the work of a writer of popular detective fiction when he speaks of being able to photograph at night because the camera had an ultra-rapid shutter and of using the ultraviolet rays for fog-piercing photography. Of course, a story or a picture may be meticulously correct and at the same time extremely dull; but, other things being equal, the one in which there are no gross and obvious errors is the better. A wide field for discussion is here opened up. For example, the "Morte d'Arthur" is historically inexact in every respect, but Malory, by force of genius, has surrounded his legendary heroes and heroines with such an aura of romance that they seem real people. We forget, in our delight in their courtly chivalry, that they actually lived in mud huts, dressed in skins, and fought with clubs. Not everyone, however, is a Malory, and the safer plan is that of Defoe, who made sure of his detail and employed his genius to build great romances on a sure foundation of fact.

The author would point out the erroneous-
ness of the commonly held belief that when nude figures are used in a picture they must necessarily be female. The male figure is fully as beautiful to the seeing eye as the female, and, indeed, is more likely to be graceful and well constructed, since men are more given to physical exercise than women. The writer has seen a man of about twenty years of age who might have posed, just as he stood, for any of the Greek sculptors, and was far more beautiful than any woman within the writer's experience; no professional model of the studios ever approached the grace and beauty of that slim young athlete, and the only statue of a woman which could be compared with him for combined physical perfection and high intellectual development is that Victory which is commonly misnamed a Venus—the one of Milo.

In using nude models, however, there is one element which must receive careful attention—namely, the fact that no question of the model's personality may be allowed to obtrude itself. So soon as people begin to ask, "Who is it?" at that instant the model becomes simply a naked man or woman, and the picture becomes offen-
sive. It is said that Whistler used to draw a beautiful girl and then scratch his pencil back and forth across the face, in order to force the spectator to look at other qualities in the work than mere beauty of feature; but it may be doubted if this practice is sound, for the very fact of the face being obliterated would be likely to draw attention to it, and the photographer will do well to employ other means for concentrating the interest elsewhere. George Bernard Shaw has well said that turning the model's face away gives her an unpleasant air of doing something she is ashamed of, and it is worth noting that true modesty does not consist, as most people think, in being ashamed of one's body, but in being unconscious of it. If the artist can make his model seem unconscious of the fact that he—or she—has no clothes on, there will be no slightest suggestion of immodesty, and no pains are too great to take to this end, for there are few things in art more objectionable than evident nakedness. Numerous methods are available for this purpose, among them being softening of the outlines through the use of an uncorrected lens, having the model
LANDSCAPE WITH FIGURES
evidently engaged in some action, having the model's attention directed definitely at some object or toward some particular spot, or making the figure small in comparison with the surroundings; as well as using several figures, the attention being distributed among them. Of course, two or more of these methods may be employed in one picture, but whatever plan is followed care must be taken to see that it is effective, and it may generally be stated that the model should not be too clearly seen—that is, the figure must either be softened as to outline or else partly hidden in shadow. It is, further, a fundamental law of psychology that suggestion is more powerful than delineation, and artists have long known that it is not what we see but what we imagine that makes the strongest impression. From this it follows that a nude figure is not so suggestive—in the opprobrious sense of the word—as a partly draped one; the figure should be entirely nude or else fully draped, or extra pains will be necessary to avoid the feeling of impropriety. Still further, it may be said that although the nude is a subject which sooner or later attracts nearly
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all pictorial photographers, the camera is the least satisfactory of all mediums of expression for this class of work, its very literalness making it the most difficult of all to handle. However, it is possible to produce photographs including nude figures which are not only thoroughly unobjectionable, but are even very beautiful and expressive. George Du Maurier said that the spectacle of Trilby posing for the figure was "a thing to * * * sober Silenus and chasten Jove himself," and it is perfectly true that a fine and beautiful figure, if well presented, is far less objectionable than the same figure in modern costume—as modern costume so often is seen. In this connection it is interesting to note that the power of suggestion is proved by the fact, observed by travelers, that among savage tribes chastity is most common where fewest clothes are worn, being, in fact, in inverse ratio to the amount of covering on the bodies of the members of the tribe, as dictated by local custom; and that the introduction of Christianity—or rather of the accompanying garments—is followed by a decline in moral standards. So, though nude figures are
LANDSCAPE WITH FIGURES
difficult to treat well—since it must be done so admirably as to overcome the latent inheritance from our Puritan ancestors—if they are well treated they afford great opportunities for fine and noble expression.

It has been said that figures may be used to explain a landscape, and it is not difficult to understand how this may be the case. Referring, for example, to *A Mountain Meadow* (page 216), suppose the farmer and the hay-rake to be lacking, and it will at once be clear that, although the scene will still be of a farming country, it will not be so definitely and positively so, and much of the force of the picture will be lost. In like manner, a cow-puncher or an Indian in the West, a fisherman along the coast, or any denizen of a particular locality, may serve to identify the spot and at the same time to add vigor and emphasis to the expression of the fundamental idea or emotion.

In the case of *A Country Road* (page 104) the figure is introduced solely to give vitality to the scene, and this indicates a very useful function of figures. Here the picture is very evidently precisely what the title says: the old
barn, the overhanging tree, the distant hills, and the winding path beside the road all combine to make clear the character of the spot; but an empty road is apt to be bald and uninteresting, so the girl was brought in to add an element of interest, to show that this is really and truly a road, leading somewhere, and the human factor tends to start a train of thought. The spectator finds himself unconsciously linked up with the joys and sorrows, the hopes and fears, the work, the play, the pains and the pleasures of those who travel the road. It must not be supposed that all this was in the photographer's mind at the time of taking the picture (in fact, it may be doubted if any artist ever deliberately synthesized a picture in this fashion, and we may be fairly sure that if he did the result was a failure); but it is simply the case that he felt the appeal of the road, and made this photograph because it seemed good to him. Evidently, the fact of the model being a young girl rather than a bent old man throws the sentiment of the picture toward the lighter, more joyous things of life, and this particular model was used merely because the photographer felt
joyous on that occasion; he was well and happy, and melancholy had no part in his life, and feeling that way he undertook to express himself, as unconsciously as a bird sings or a child plays. It is thus that the artist should always work, and the question of whether or not this is a great picture does not enter into the matter at all. To be sure, it is not a great picture; it is not epic but lyric—*allegro* rather than *maestoso*. But it is at all events a sincere expression of the spirit which animated the photographer at the time when it was taken, and so may perhaps serve to remind someone of pleasant, if not lofty, thoughts and experiences.

*Figures in Landscape.*—So figures may serve to emphasize or explain a landscape, and in like manner a landscape setting may give force to the thought or emotion expressed by a figure, as in *Hassim Seeks the Genie of the Rocks* (page 116), where the setting is evidently explanatory, or in *The Bat* (page 154), where the suggestion of a cave behind the figure helps to carry out the dark and terrible thought of vampires and all evil things of the night. It will be seen that the latter picture depends far
more on the spectator's imagination than the former; true, both require some familiarity with legend, but the *Hassim* is the more literal of the two; there is less mystery and slurring of detail, less of empty shadows and formless outline, and the picture as a whole belongs in the realms of *genre* rather than in the world of the imagination. This is by no means to belittle the success of the *Hassim,* for the artist has accomplished what he set out to do—that is, to illustrate a particular passage of a particular story—no light task, for Eastern romance is in itself so full of wonder that the mere name is one to conjure with, but few artists have shown the imaginative power which is characteristic of Mrs. Käsebier's work. So, too, in Mrs. Brigman's remarkable pictures, taken in the mountains of California, the landscape generally serves merely as a setting for the figure, but it is nevertheless the case that the one is so well fitted to the other than any change or modification of the arrangement would vitiate the whole.

*Genre.*—*Genre* is sometimes defined, as has been suggested, as "a picture which tells a
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story," but this is not quite complete, for it actually comprises more than mere story-telling, the dictionary definition being, "a style of painting or other art illustrative of common life"; so it will be seen that there is not necessarily any story present, though, of course, such may exist. Many of the paintings of the Dutch artists are merely illustrative of manners and customs, whereas others are definitely narrative, and it is not always easy to say just where the dividing line is found. It has been suggested that a determining factor may be found in the question of a title; if one is necessary, the picture falls into the story-telling class; but if it is satisfactory without verbal explanation, it is purely and simply illustrative. This is by no means a sound guide, though, for a picture may tell a story quite well without words. Meissonier's La Rive is quite definitely a brawl, even though the title may remain entirely unknown, and the only conclusion we can reach is that the way to distinguish between illustrative and narrative pictures is, curiously enough, to look at them!

A well-known painter has said: "The pic-
ture which needs a title should never have been painted”—a view which is gaining acceptance at the present time, but one with which the writer cannot altogether agree. The idea, of course, is that graphic art should not infringe on the domain of literary art but should remain entirely a matter of visual perception; but this attitude, though fundamentally sound, is capable of being carried to excess. Originally all art was literary in character; for the early painters devoted themselves to the service of the Church, and their effort was to make the terrors of hell and the joys of heaven more vivid to the worshippers who saw their altar-pieces and frescos, and to depict incidents in the lives of the saints, with the purpose of stimulating religious fervor. This was pure story-telling. Gradually, however, painters came to realize that there were other subjects of interest, quite as worthy of their attention as the Virgin and the saints, and art became more general in its choice of material, finding its subject-matter in

The market-girls and fishermen,
The shepherds and the sailors, too,
THE BAT
BY GERTRUDE KÄSEBIER
From a Gum Print
though the literary idea still persisted. With the advent of photography painters realized that here was a medium which could show the affairs of daily life with far greater fidelity than the brush. Whether for this reason or for another, they began to turn their attention to other things, one feature of this change of purpose being the advent of the Post-Impressionists, Cubists, Futurists and similar schools, who, seeing that form is the basis of literary painting, discard form altogether or distort it beyond recognition and rely solely on pattern and color. It is ridiculous to suppose that any graphic art which appeals to the intellect can ever entirely ignore form, and the temporary popularity of these abnormal manifestations of art is due partly to the very human desire for novelty—a desire which is at the root of all true progress. The chief fault in the matter lies with the public that accepts these weird productions with the same serious consideration that would be accorded to true works of art.

However, aside from these abnormal painters, many genuine artists, by no means unbalanced, and quite free from any suspicion of
charlatanry, have set themselves to establish a type of painting which is to be free from any literary relationship, though it may be doubted if the effort will ever be fully successful. As pointed out in a former chapter, graphic art appeals to the intellect as well as to the senses, and in ignoring the intellectual side the artist would seem to be deliberately discarding one valuable portion of his power of affecting the spectator and of delivering his message. This is one reason for the author's refusal to subscribe to the idea that a picture should necessarily be complete without a title; the brain receives impressions in various ways, and the author holds that the chief end of art is to convey an impression, the means being of less importance than the accomplishment of the purpose. To say that graphic art must never call literary art to its aid is precisely on a par with saying that literary art must never depend for assistance on music—that poetry must always be recited, never sung.

The writer cheerfully admits that this attitude will not find favor among modern artists, but will be termed reactionary, especially by
the ultra-modern among photographers; nevertheless he insists that when one starts out to do a thing the main point is to accomplish the purpose regardless of the method, provided, of course, that it can be done without inflicting undue hardship on another, a danger which does not exist in the realm of art—no one need look at a picture unless he wants to. It was said of Mark Twain that "he would split an infinitive with anyone," and no great artist has ever been a purist in style, even Shakespeare at times using faulty grammar. It is also admitted that adherence to the idea that a picture may properly be literary will not bring one the favor of exhibitions—to be popular one must shout with the mob, as Mr. Pickwick said, and if there are two mobs shout with the larger. But the true artist is the one who has a vision and strives to express it, and to him "the shouting cities" are of as little worth as they proved to Diego Valdez. However, it must not be supposed that eccentricity is necessarily a sign of genius; it may quite as well be, and more often is, a symptom of mental weakness. The painter or sculptor who is unable to attract
attention by unusual mental powers at times endeavors to accomplish this result by mere eccentricity (the originator of the post-impressionist school is said to have admitted that he is a faker), but such a one may be distinguished from the original thinker by the fact that the latter does not care whether he attracts attention or not. Michael Faraday once demonstrated a newly discovered scientific principle to a group of students, showed them a working model which he had constructed to indicate the application of the principle, and then said: "We will now turn this over to the calculators." The original worker in art is equally careless of popular applause.

Since genre work is to be illustrative of common life, it must almost inevitably include a figure or figures, and given this proviso, there seems to be little limit to the possibilities of this form of expression, as little, in fact, as there is to life itself, for genre may impinge on either landscape or portraiture. Repin's painting, The Cossacks' Reply to the Sultan of Turkey, is fundamentally genre, but the greater portion of the interest lies in the wonderful depiction
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of the individuals forming the group. It is impossible to look at the picture and not understand the character of each man included, from the burly, jovial savage to the lean, reserved and maliciously cruel barbarian—even to the slighter, more educated, but no less dangerous clerk who writes the reply: each one is a fighter, from choice and predilection, and no one of them would we care to meet alone at night. This is genre, but it is also portraiture of no mean order, and, in fact, genre should usually fulfil this requirement, for the circumstances surrounding the individual and the influences at work in his life leave their impress on his features, and his portrait is to that extent explanatory of the time and place in which he lives.

Nevertheless it must not be supposed that portraiture is imperative in this class of work, for one of the greatest masters of genre—if, indeed, he was not the greatest of them all—Jean François Millet, habitually slighted the faces of his models, brushing them in with broad strokes, and depending for his expression of character rather on pose and action, on the main
organic lines of the individual, than on facial markings. Evidently Millet's is the more powerful mode of expression, for, as has already been pointed out, the more detail we can omit the better, provided the effect does not suffer; but not everyone is a Millet, and the master can do what the scholars cannot.

Still another style of genre is to be found in a war poster by Joseph Pennell, in which the expression depends on showing the accomplishments of man rather than man himself. A battleship, an airplane, railroad tracks and sundry other works of man's hands combine to make a most forceful appeal; but the only indication of human beings is found in a few small figures, so minute as hardly to be recognizable as men. Some may say that since suggestion is more powerful than delineation this last form of genre is the best, but the writer is not prepared to agree with this idea. It is, however, a very strong style, and deserves the attention of the camera worker.

Generally speaking, figures will play an important rôle in genre, and, of course, due attention must be paid that they harmonize with
the scheme of the picture, not merely in pose and dress (this is obvious) but also in feature, when the face is to be made use of in the effort toward expression, this being a matter which is too often overlooked. The writer has seen an obvious city girl posing as a milk-maid—properly dressed for the part, to be sure—and has frequently seen photographs in which an unmistakable Caucasian took the part of a Japanese. Such an effect is hardly likely to be convincing, nor is the result impressive when a twentieth-century damsel poses as a medieval chatelaine unless the artist has enough appreciation to select a model of suitable type as well as to secure the proper setting and attire. In fact, the worker who essays genre must be as familiar with his subject as the writer who would avoid anachronisms; he must know his people, the clothes they wear, the surroundings in which they live, and the way they act in given circumstances. Only thus can he keep from falling into such absurdities as are seen in the “movies,” where a pleasant, chubby-faced youngster takes the part of a Western “bad man,” where cow-punchers carry canteens in
well-watered country, where the sheriff loses the trail of a horse and rider on a dusty road, and where (acme of carelessness) the slamming of a door shakes a "stone" wall. There are infinite details connected with the simplest act of our daily lives, and one not familiar with them can easily overlook some apparently trifling thing which, nevertheless, will spoil the effect so far as those acquainted with the procedure are concerned.

Suppose, for example, an artist should show a fisherman using a deep-sea rod and reel on a trout stream, a photographer using a studio camera to photograph an automobile race, or an Indian portaging by means of a tump-line, with the pack resting on his shoulders: the result would be absurd to one who knows how these things are done, yet any one of these mistakes might readily be made by a person who had not sufficiently observed, and mistakes quite on a par with these are made by photographers who think hard work tiresome. For this reason it is perhaps best for the photographer to select his subjects from near home and to leave the portrayal of foreign lands to
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those who are familiar with them; he will then be acquainted with the customs of the persons portrayed, and the models will act their accustomed parts in life. The man who travels abroad and returns with snapshots of Japanese geisha and French laveuses is not showing us genre; interesting as his prints may be, they are merely records of facts, and genre, like all other styles of art, must be inspired by imagination and understanding. The Dutch masters of genre did not travel afield for their material, but took what lay at hand, the folk of the Netherlands, as they went about their daily affairs in home or tavern, furnishing the needed inspiration. The photographer who aspires to success in this realm will be well advised to follow their example. Clarence White has done this, and some of his pictures of domestic genre are both illuminating and valuable records, possessing as well great sympathy and a high measure of pictorial quality, shown in their exquisite feeling for the rendering of light and the sensitiveness of the artist to the decorative value of a choice pattern, Blind Man's Buff (page 140), being an especially delightful example.
Illustration.—Allied to genre but of a more ephemeral nature is illustration, which within the past few years, largely through the work of Lejaren à Hiller, has come to take a notable place in the productions of the camera, both for the illustration of realistic fiction and for advertising illustration. In fact as an aid to advertising the camera has possibilities which have not yet been fully explored; and the writer believes that in time photography will almost if not quite supplant draughtsmanship for this purpose, since it can show not only the article used but also its application to daily life in a far more convincing manner and with a higher degree of verisimilitude than is possible with drawing. In this connection it is interesting to note the increasing enthusiasm on the part of advertisers for the soft-focus lens—an article which but a few years ago was despised and derided by all but a few advanced camera users. This novel popularity is due partly to the fact that the general public is beginning to appreciate the more artistic quality of soft definition and partly to the more intelligent use of this objective, photographers now striving to
secure the pleasing softness characteristic of the normal human eye rather than the excessive diffusion given by an uncorrected lens when its possibilities are overdone.

Whatever may be the result as regards advertising illustration, the writer does not believe that the camera will ever take the draughtsman's place for the illustration of imaginative literature. In the first place, the difficulties of securing suitable settings are considerable, as may be understood if we consider the expense and labor involved in arranging and costuming, say, the "Morte d'Arthur," and bear in mind that this is by no means an extreme example of what would be required. In the next place, it would be far from easy to secure satisfactory models, unless the scene and action were of the present time and approximately of the location of the story. Finally, the most conspicuous of all the disadvantages under which photography labors is its literalness. This power of delineating with exactness what is placed before it gives the camera a tremendous advantage in advertising, portraiture and many other fields, but limits its value sadly in the illustration of works.
of the imagination. It is impossible to con-
Lost," "The Culprit Fay," or the "Divine
Comedy" being satisfactorily illustrated by
photography. It is, of course, true that models
could be clothed, posed and photographed in
such fashion as to express the outward and
visible features of these works, but the inward
soul of the story or poem would, it is to be
feared, remain beyond the grasp of the lens and
plate. Prophecy is dangerous, and it is a risky
matter to dogmatize; but the author's belief is
against the complete replacement of drawing
by photography in illustrative work. The fact
that the illustrations are obviously photographs
makes it at once evident that they represent
actual persons and actual places, and immedi-
ately the observer is brought down from the
world of fancy to that of fact. So, though the
camera may do well in illustrating realistic fac-
tion, it cannot be expected to succeed in visual-
izing imaginative work; one cannot make a silk
purse out of a sow's ear.

In illustration the chief difficulty is, as might
THE PRELUDE
BY LAURA GILPIN
From a Platinum Print
ILLUSTRATION

be supposed, to find satisfactory models. Costumes and backgrounds, as well as accessories, can be made for the purpose; and when one is working in any particular section of the country, with the idea of illustrating the life of that region, it is comparatively easy to find persons of the desired types, but it is not always so easy to secure, in a city, models capable of taking the part of actors in any given story or advertising plan. Practically all the photographers who do work of this sort have lists of models with brief descriptions and photographs of the individuals, and notes as to the possibilities which they offer, such lists being imperative if the photographer is to be prepared to do work to order, since both advertising and fiction illustration are usually done on a short schedule. The writer has been called upon to turn out an illustration within twenty-four hours after receiving the order, and in such cases there is no time in which to go looking for suitable models. No less important than a list of models is a file of releases, that is, signed statements by the models giving permission for the use of their pictures for the purpose de-
sired; as it sometimes happens that a model will enter suit for damages against the photographer, and unless such a release is at hand the illustrator may be put to considerable trouble and expense. It is well to have a form release drawn up by a good lawyer, and have it signed by all the models used in a given picture, this being, in fact, a very necessary precaution.

Evidently, the photographer must be familiar not only with the physical appearance of the models but also with the requirements of the advertiser, and this involves more study than might be expected, since there are numerous technical points to be observed which would ordinarily escape notice. Thus, in making a photograph of, say, a pair of shoes, it is necessary to select a model with graceful feet, and at the same time to learn what particular features of the shoe are to be emphasized and what are to be disguised—whether to lay stress on the slim and graceful lines of a dress shoe, or on the sturdy comfort of a walking-boot. Advertisers are naturally desirous of calling attention to the best features of their product, whether these be the beauties of a well-
designed shoe or the ease of control and economy of an automobile. The writer's personal feeling is that advertising is much overdone in this country. To look through the advertising pages of the modern magazine arouses in him the same feeling as does an encounter with a clerk or a salesman who is determined to force a sale—that is, a feeling of resentment and a determination not to buy the article forced. He is violently opposed to the disfigurement of our cities with blazing, winking electric signs and of our countryside with huge billboards insisting that the passer buy a home in Mosquitohurst-by-the-Sea or inflict on his children the modern descendant of that Pain-Killer which Tom Sawyer thought better adapted to the feline than to the human species; but there can be no doubt that the business of making photographic illustrations for advertising is a large, growing and profitable one, which holds considerable financial rewards for the photographer who will take it up with persistence and enthusiasm, conjoined with reasonable ability.

The writer has said that he does not believe
photography capable of supplanting draughtsmanship in the illustration of imaginative literature, but much has been done in the illustration of realistic fiction of the present day. Attention is called in particular to the Illustration for a Story (facing page 28), this having been made by Mr. Hiller to accompany Joseph Hergesheimer's "Paterfamilias," which appeared in the Saturday Evening Post. A great many workers, including the writer, have been convinced for years that such achievements were possible; and, in fact, work of this sort had been done in the past by Clarence White, A. Radclyffe Dugmore and Karl Struss, who have illustrated books and stories. Still, so far as the writer knows, this work has been sporadic and local in character, Mr. Hiller being the first to make a commercial proposition of it and to show the energy and force necessary to make a business success in this direction. One of the interesting characteristics of Mr. Hiller's work is his frequent use of cross-lighting to emphasize details that would otherwise be hidden or to give snap and brilliance to the picture. This is an effect which
ILLUSTRATION

is most valuable if well done, but it must be carefully handled if the picture is not to break up into a heterogeneous collection of unrelated spots.

The illustration reproduced herewith shows admirably one feature of this class of work which differentiates it from most others—namely, the fact that such photographs are primarily photographs of action. This does not mean that the action is necessarily violent; it may consist merely of an interchange of ideas, but there is nevertheless a very distinct separation between such pictures and landscapes or portraits. This fact necessitates the power on the part of the photographer of projecting his personality into the minds of the actors, and it is evidently of great importance that the models be capable not merely of looking but also of acting their parts. Therefore, it is desirable that some record be kept—by photographers taking up this work professionally—of the abilities of different models in this direction. In actual work the writer always explains to the models beforehand the idea and purpose of the picture, reserving to
himself the privilege of suggesting changes in pose or expression; and this plan is found to work well, since it relieves the photographer of a certain amount of effort, stimulates the models to a more enthusiastic cooperation, and often results in valuable suggestions from the models themselves, besides flattering their self-esteem to some extent and making them readier to work in that particular studio. Some photographers prefer to direct the action step by step, calling for a certain attitude or expression without giving a reason; but, as in any line, there is a vast difference between the worker who is animated by enthusiasm and the one who merely goes through the motions for the sake of the money, and anything which makes the studio pleasing to the models is sure to be reflected in the picture. It is of as much importance in illustration as in portraiture to work with sureness and decision, for a model is almost as easily confused as a sitter, and any nervous or jerky behavior is apt to be reflected in the finished result, certainty of action on the photographer's part helping to secure ease on the model's.
ILLUSTRATION

Work of this character is mostly done in the studio, though the photographer will sometimes find it convenient to go out for settings. Still, it is generally best to depend on working in one definite place, and furniture or accessories can be bought or rented, or even constructed to order, for a carpenter shop will be found almost a necessity if much work is to be done. The writer prefers to use twin-arc lamps for illumination, the ones employed having a spectrum closely approximating that of daylight, and giving so intense a light that with a fast panchromatic plate, a lens working a F/5.5, and a fully correcting ray-filter, exposures of one second are possible, correct color values being thus secured. It will also be found very advantageous to have a spotlight, or even several, so that a strong illumination may be concentrated on some particular area if desired, and a 1000-watt and a 500-watt Mazda are found to be helpful at times, either in addition to the arcs or by themselves. In the studio an eight by ten view camera is ordinarily used, and for outside work a four by five Graflex, the finished prints being nearly always eight by ten.
Tank development of the plates is invariably employed, and the prints are almost always on glossy paper, though in some instances a different surface may be required for some special purpose. An automatic printing-machine and an enlarging apparatus are almost imperative.

It not infrequently happens that it is impossible to secure the desired effect by straight photography, and a knowledge of retouching and air-brush work, as well as of the method of combining two or more negatives, will be found desirable. The writer's own method of combination printing is to make a print from each negative, cut out with a sharp knife the portion of one which is to be transferred to the other, paste it in place, and copy the whole, retouching the junction on the new negative, though other workers prefer different methods. However, each worker, in this as in other lines, will develop his own technic.
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The possibilities of artistic expression are more limited in architectural photography than in either landscape or portraiture, for two reasons. In the first place, the photographer is more nearly restricted to straight photography, it being, as a rule, inadvisable to take great liberties with the relative values, and practically out of the question to modify lines and masses, as can so frequently be done in other branches of graphic art. In other words, photography, so far as it is concerned with architecture, approaches more closely to record work than is the case with other types of subject, and record work, though valuable and at times interesting, cannot rise to the highest levels of art. In the next place, the portrait or landscape photographer is striving to express the forces of nature, whereas the one who chooses architecture concerns himself almost altogether with the work of men, and the phys-
ical manifestations of the efforts of human beings are never on so grand and magnificent a scale as those of the vast orogenic or ethno- genetic forces that have combined through past ages to make the world in which we live. The power required to construct the Great Pyramid is infinitesimal compared to that necessary to lift a mountain chain from the bed of the ocean, and the forces operating to produce a man are infinitely greater and more complex than those that are responsible for the erection of a cathedral. It will thus be seen that the architectural photographer has deliberately handicapped himself by the selection of a small—or relatively small—subject, and the results of his efforts can never be so impressive as those secured where the originating forces are of a greater order of magnitude.

The architectural worker, however, has absolute freedom in his choice of subject within the limits assumed, and can decide for himself whether he will labor to express the ideals of past civilizations through the magnificent ruins of Egypt and Greece, the religious fervor of the Middle Ages, as shown in the cathedrals of
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Europe, or the rush and hurry of modern life which find expression in the office buildings of our great cities. On the wall of the writer's study hang two photographs, one showing the peaked roofs of Meissen (page 178), the other the Flatiron Building (page 190) its tall, straight, slim lines contrasting with the twisted branches of the trees in Madison Square, through which it is seen. These two pictures represent entirely different attitudes of mind on the part of the builders, and to that extent are expressive; the one showing the medieval mind, to which the grotesque appealed strongly, the other the strictly utilitarian point of view characteristic of the great centers of the New World. Neither of them, however, can be considered as stimulating as might be the case with landscape, nor is either as fully illuminating as, say, a portrait by Frans Hals or Velasquez or a good photograph of a modern business man. Of course, there is the advantage that the old point of view is interpreted for us today through architecture; it would be difficult to secure a good photograph of a Dutchburgher or a Spanish grandee of the seventeenth
century, and architecture is more durable than painting. From all this it follows that an architectural photograph enjoys about the same artistic status as a copy of a painting—a little higher, perhaps, since selection enters to some extent into architectural photography; but there is no opportunity in either of these for original thought.

The writer is not of those who think ruins necessary to romance. A magnificent architectural work is far more impressive and more truly representative in its perfection than in a state of partial destruction, whether through the action of the elements or by savage men; and the artist is the one who sees romance in the things of everyday life. Nothing is invariably and in all circumstances ugly. Lower New York is as baldly utilitarian as a plow; but, seen from a Hudson River ferry-boat in a winter twilight, its tall buildings shining with reflected light and its myriad windows aglow, the deep blue sky above and the dark water beneath, it becomes a veritable fairyland; and though a noon-day photograph would be utterly uninteresting—to an artist—one taken at the later
hour would be as true an interpretation of one phase of New York, and would at the same time be a picture of rare beauty. So architectural photography may be considered as record work of the highest order, the camera user having it in his power to rise above the banalities of the ordinary maker of record photographs and, with genuine sympathy, to select the point of view, the lighting and the treatment which will best express what he sees in the original—the dreams and hopes, the aspirations and the reverence, of the men who labored to erect a monument to the God of their worship—whether the bloodthirsty deity of the savage, the Christian God of the Middle Ages, or, as is too often the case, the Mammon of the twentieth century—since the religious spirit of to-day expresses itself rather in lifting and aiding its fellowmen, and leaves to lower motives the piling of steel and stone.

Since, then, sympathetic architectural photography is chiefly a matter of selection, we may consider what aspects are most likely to afford the desired effect, and the first thing to offer itself for discussion is the question of
lighting. The writer once heard of a man who was going traveling and wished to keep records of the interesting buildings to be seen. He, therefore, procured a small camera and got the salesman to show him how to use it—that is, to load and unload the roll-holder and to determine the correct exposure. After some months of travel he had the films, several hundred in number, developed and printed, and found that the results were almost without exception excellent. A year or two later he again went traveling and took the camera along, but this time the prints proved practically worthless—technically good, but dull and uninteresting. On his consulting a friend, the latter pointed out to him that on the first occasion he had managed, quite fortuitously, to make his exposures in such a manner as to secure an impression of relief in the pictures, whereas on the second trip this was lacking, the buildings seeming flat, as if cut out and pasted on the background.

A little consideration will show that the appearance of solidity in a building—so far as an exterior view is concerned—will best be obtained by choosing a standpoint which allows
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two sides of the structure to be seen in the print, and selecting such a quality and direction of light that the protuberances of the surface cast shadows toward the camera. That is, if the building faces due south, the camera will point either northeast or northwest (approximately) and the exposure will be made, in the former case, about nine or ten in the morning, and in the latter about two or three in the afternoon. This of course, is elementary, being on a par with the tricks of the scene painter. It at least serves to indicate that one requirement in architectural work, more perhaps than in any other branch of photography, is a feeling of solidity, a sense of three dimensions. To be sure, it is not always possible to choose the angle of the light, especially in working within a building; yet, even so, a great deal can be accomplished by proper attention to the time, for sunlight falling through a window will often illuminate and vivify an interior marvelously, both directly and by the light which is reflected from the floor on the ceiling and walls. It is, therefore, recommended that a piece of architecture be carefully studied under various
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lights, and even be photographed repeatedly before the final exposure is made, for casual off-hand snapshotting is no more likely to bring good results than in landscape or portraiture—in fact, is even less so, for a landscape or a portrait can sometimes be pulled together and made into a picture by judicious printing, whereas it is rare to find this the case with architecture.

A serious fault which is far too common in this class of work is the use of a lens of too short a focal length, due to a desire to include too much, the result being that perspective is exaggerated and the building appears excessively long. It is not generally possible to use a lens of as great a focal length for architecture as for landscape or portraiture, but it is far better to select such portions of the subject as are interesting and harmonious and to concentrate the attention on them than to endeavor to include the entire interior of a cathedral; a doorway will often be found to offer greater artistic possibilities than the whole building, if the inclusion of the latter requires, say, an eight-inch lens on an 8 × 10 plate. In art the
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part is often greater than the whole. If the photographer can afford it he will do well to carry several lenses of different focal lengths, and the writer's choice for an $8 \times 10$ plate would be about twelve inches, sixteen inches, and nineteen inches or twenty inches, though each worker will have to determine for himself what combination best suits his purposes, the selection of lenses depending to some extent on the class of building chosen for interpretation.

Whatever the focal lengths of the lenses used, they should be doublets, since distortion, though not likely to be conspicuous with a twenty-inch lens on an $8 \times 10$ plate, will be decidedly apparent with one of so short a focal length as twelve inches, especially if straight lines come near the edges of the picture. Of course, the definition will be more precise in architectural work than in landscape or portraiture—the nearer we approach to record work the more exact the definition must be; but there is no need of using the unpleasantly sharp drawing of the anastigmat, so in selecting a lens the worker will do well to choose one of the numerous soft-focus lenses available, though
it will rarely be employed in such a manner as to give the maximum diffusion of which it is capable. Incidentally, it may be remarked that a piece of apparatus which will be very useful is a pocket electric flash-lamp—familiarly known as a squirt-lamp—for in many instances the interior of a building will be so dark as to render focussing difficult, but the lamp may be placed wherever desired and may readily be focussed on.

A fault which is almost as common as the use of a lens of too short focal length is the choice of too high a standpoint. Here, as in portraiture, the photographer is apt to consider his own convenience more than the effect to be secured, and sets up the camera at a height which brings the ground glass approximately opposite his eyes, with the result that the floor appears to slope upward in the print. If an exterior is being photographed this fault is of less importance, since the camera is generally farther from the subject than when working indoors; but in any case it is to be avoided, and a viewpoint somewhat lower than the photographer's eye is usually to be preferred, the fore-
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ground being thus foreshortened and a better aspect secured. The same thing holds true in architecture as elsewhere—that a low horizon line tends to give a sense of height and dignity, and it is worth noting that the effect, though closely similar, is not the same if the front of the camera be elevated as if the whole instrument be lowered.

The author prefers a backed panchromatic plate to any other for this class of work. It is almost imperative that the plate be non-halation, since windows will often be included in the picture, and, though it is possible to avoid halation when using an ordinary plate, much effort and trouble will be saved if the plate requires no especial attention to this end. As stated in the chapter on "Landscape Work," the writer's experience seems to indicate that backing is a more efficient preventive of halation than double-coating, but the latter is nevertheless very good. As for the element of color-sensitiveness, this is almost as imperative as freedom from halation. Textiles, colored furniture and finishings, stained-glass windows, all these and many other uses of color.
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are frequent in architecture; and, since in this work texture must be well rendered, a color-sensitive plate will be required. An orthochromatic emulsion, when used with a ray-filter, will often be found satisfactory, but if the filter is not used it is practically no better than a blue-sensitive one, whereas the panchromatic shows some improvement without the filter, and a very decided one with the filter, if red is included. In other words, the panchromatic emulsion will do all that the orthochromatic will and more, and possesses no disadvantages except that it demands total darkness and time development—if, indeed, this characteristic can be called disadvantageous.

It sometimes happens that the photographer does not own a lens which will give the precise effect desired, and in such cases it will not seldom be found useful to employ a pin-hole attachment, this piece of apparatus having two advantages and one disadvantage, as compared to the lens. In the first place, a pin-hole is of any focal length, thus being equivalent to a battery of lenses, the only effect of extending or retracting the bellows being to change the
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size of the image; the pin-hole has no focal point. As a corollary to this, the pin-hole may sometimes be used as an extreme wide-angle lens, wider, in fact, than any but a very exceptional lens, should such use seem desirable. The other advantage is that the definition is uniform throughout the entire image, depending solely on the size of the pin-hole; whereas with a soft-focus lens stopping down not only alters the sharpness but also changes the quality very materially. In fact, the soft-focus lens, when stopped down to secure depth of field, is no better than an anastigmat; but with the pin-hole the quality is determined by the size, and is totally unaffected by other factors. (It may, of course, happen that the worker wishes to emphasize some plane at the expense of others, by focusing more sharply there than elsewhere, in which case this advantage of the pin-hole becomes a defect.) The chief disadvantage of the pin-hole is its extreme slowness, the exposure required being many times in excess of that required by a lens. As an example, a pin-hole one-twentieth of an inch in diameter will need, when ten inches from the plate, about
six hundred and twenty-five times the exposure necessary with a lens working at F/8, and in many cases this will be prohibitive. Nevertheless, the pin-hole will be found useful at times, though the pin-hole attachments sold in the stock-houses are seldom desirable, the trouble with them being that the diameters of the holes are adjusted so as to give an approximation to anastigmatic definition, which is precisely what the pictorial worker wishes to avoid. The commercial pin-holes range, as a rule, from one-seventy-fifth to one-fiftieth of an inch, whereas the author seldom uses one less than one-twentieth of an inch in diameter. It is also worthy of note that, though the instructions given for making pin-holes call for great care to see that the edges are clean-cut, this is by no means necessary so far as the artist is concerned. The writer once in an emergency tore a piece from a card-board box, cut it to fit the front of his camera, pierced a hole in it with a scarf-pin, and made an excellent negative with the pin-hole so obtained.

As regards the printing medium to be used for architectural photographs, there are two
which are so preëminently superior to all others as to brook no comparison, and the choice depends on the style of rendering desired, or rather on the school to which the photographer belongs. There are two schools, the adherents of the first professing such reverence for the work of great architects that they wish to render the productions of these men with absolute fidelity, though, of course, choosing in each case the most favorable aspect. The chief exponent of this school is Frederick Evans, whose pictures of English and European cathedrals are unsurpassed examples of the class of work referred to, and the photographer who desires to follow Evans's ideas in the matter of expression cannot do better than adopt the printing medium which this noted worker has chosen—namely, platinum; or, if this is unobtainable, a matt-surface bromide.

The other school prefers to select some specimen of architecture and translate it into terms of the photographer's own appreciation, deepening a shadow here, heightening a light there, until the result corresponds to the mental impression which the artist has carried away, and
the attention is concentrated on that particular aspect of the subject which seems to the worker most worthy of note. For this class of work oil (or, what amounts to the same thing so far as the final appearance is concerned, bromoil) is to be preferred, since it admits of greater freedom. However, oil may be made to give a straight print exactly as well as platinum, and possesses other elements of flexibility than those afforded by brush handling. There is a general impression—at one time shared by the present writer—to the effect that an oil print necessarily has a certain granularity of texture, and that the process loses some of the finer gradations of the negative, but this is not the case. The writer has seen oil and bromoil prints which were as fine in texture and in their rendering of gradations as any platinum, but it is nevertheless true that the power of varying the surface texture of the print by the manner of using the brush may be a great value, a somewhat loose texture serving to suggest the appearance of rough exterior wood or stone in a fashion not equalled by any other printing process. It would perhaps be well for
THE FLATIRON
BY PAUL L. ANDERSON
From a Carbon Print
the worker to perfect himself in both mediums, unless he chooses to become an absolute master of oil, in which case he will find that fully satisfactory.

As to the study required for success in this branch of photography, it evidently depends somewhat on the style of expression chosen. One who elects to work in the manner of the first school should have considerable knowledge of the principles on which architecture is based, should be in great measure familiar with the details of the profession, and should possess accurate powers of observation, that he may be able to recognize the factors which will prove most interesting and valuable and to record them correctly and in a pleasing manner, in respect of both outlines and values. An acquaintance with the fundamental principles of composition and chiaroscuro will be valuable; but this knowledge, which is merely useful and advantageous to a worker of the first class, is absolutely imperative to the photographer of the second school, whereas familiarity with architecture is by no means necessary to the latter, who depends on visual impressions and
on artistic conception for his effects. The two schools, therefore, pursue lines of study which are largely at variance with each other, and it will be apparent that the first school represents the sublimation of the record photographer, the worker of the second class being, on the other hand, a true artist. It is, however, the case that the worker, whichever school he elects to follow, should know something of the general history of the period in which the architectural monuments of his interest originated, as, lacking this knowledge and the consequent sympathy with the mental attitude of the builders, he will neither select nor interpret in a manner of genuine appreciation.
IX

MARINE WORK

Marine photography offers a great possibilities as any branch of the art of the camera, for there are few persons who are insensible to the strength and majesty of the sea itself, and when to this we add the countless memories of heroism that for generation after generation have been associated with those "that go down to the sea in ships" we can hardly fail to stir the heart of any who has thought for the grandeur of nature or for the nobility of the human soul. Further, there is the beach, with its weeds and other sea-wrack, its "ribbed seasand," its exquisite curving, gleaming water-forms, its iridescent foam; there are the ports from which sail fishing-schooners or great liners, where are to be found weed-grown piles and swirling water; and there are the dunes, with their sparse beach-grass, wind-swept, harsh, and lonely beyond the power of words to express, where the foot sinks ankle-deep in the shifting sand—these all may furnish many
a picture of great and enduring loveliness if seen with an artist's eye, at early morning or late in the afternoon, under a brilliant sun or partly veiled in shining mist. Yet no one need think to go out on a pleasant summer day and return with a dozen great pictures of the sea, for Neptune is a reticent god, and is not to be captured thus. The photographer who aspires to do the best marine work must be an athlete, must rejoice in danger and hardship, must be saturated with the romance and mystery of the ocean, must know the winds and the tides, and must be able (no mean feat) to distinguish, with his instrument, between the heave and swell of a lazy sea, the lift and dash of an angry surf, the rush and sweep of water over half-hidden rocks, and the slow curve and fall of a breaker. Some years ago the writer was called upon to make a series of photographs of the sea, and was favored by the locality chosen, by the weather, and by the help of a friend who knows intimately the moods of the ocean and the times and seasons for work. Two weeks were spent in these favorable circumstances, during which time three hundred negatives were made. Of
the three hundred, thirty were chosen for printing, and when the prints were finished half of them were selected as fulfilling the requirements. Five per cent. is not a large proportion of successes, but the writer was well satisfied, and feels that he was exceptionally fortunate, for one of the best of marine workers has said that he himself prints hardly more than one per cent. of his plates.

Generally speaking, it will be found preferable to work along a shore distinguished by rough, bold, rocky headlands, such as are found on the coasts of Maine and of Cornwall, for here the surf is broken by the rocks and is more apt to furnish striking effects than on a smooth beach, and the rocks themselves often help by their inclusion in the picture. In fact, it is not easy to secure good marines unless something besides sea and sky is included, and unless some of the shore appears it will be found advisable to make use of figures, ships, or some recognizable object, the reason for this lying in the fact that surf has no inherent scale, and when photographed by itself may be of any size, so far as appearance goes. Of course, this
lack of inherent scale may at times be an advantage: the writer has seen a photograph of dashing surf in which the water seems to rise fifteen or twenty feet into the air, whereas the actual rise was not more than five or six feet, the exaggerated appearance being due to the placing of the camera not more than a foot from the ground, thus throwing the horizon line low in the picture.

A truthful rendering of relative values in the water and the sky is usually desirable, but it is often well to have the rocks, especially if in the immediate foreground, darker than they should properly be—thus emphasizing the brilliance of the surf—and this state of affairs may be secured by having the timing verge on under-exposure, so that the lighter portions of the picture fall within the straight part of the Hurter and Driffield characteristic curve, the darker areas coming within the lower part and thus compressing the shadow values. It is also possible to obtain this effect by multiple printing, gum-platinum perhaps, this not only giving additional weight to the darks but also increasing the brilliancy of the lights.
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It is necessary to give a sense of motion to the water—to make it appear to move—and this is partly a matter of composition and partly a question of timing. The exposure should be made at an instant when the mass of water is evidently in an unstable position—if such a term can be used with regard to an object which is never still—and the timing should be such that the water moves slightly but perceptibly while the shutter is open. It is impossible to state exactly what the exposure should be, since this depends on the focal length of the lens and on the distance from the surf to the camera, but roughly speaking one-twenty-fifth to one-thirty-fifth of a second will secure the desired blurring and avoid the appearance of arrested motion, so that the picture will not incur the reproach visited by Whistler on a certain marine painting, when he rapped with his knuckles on the canvas and laconically remarked, "Tin!"

The photographer who is ambitious of doing good marines must not have any cats in his ancestry; he should rather be descended from a long line of ducks, for it is impossible to avoid getting wet at times. The most favor-
able occasion for making pictures of surf is just after a heavy storm, and then the sea is apt to be treacherous; the photographer may think himself well beyond reach of the surf, but an exceptionally large wave may possibly reach him, especially since, the best work being done from a low view-point, it is impossible to use a lens of very great focal length. One famous worker at times uses a box camera enclosed with water-proof material and anchors himself with a rope, for he finds that on more than one occasion surf has broken completely over him. This is all very well for a small surf—though even then a particularly rugged and sturdy strength is necessary to withstand such treatment—but in the case of a large sea it would inevitably be fatal; the man never lived who could survive the force of a really powerful surf—he would simply be whirled into the air and dashed against the rocks as easily as a feather.

One must be prepared to waste more plates at marine work than in any other branch of photography, for it is impossible to predict what the final form of a wave will be, and it is
always necessary to start the exposure a fraction of a second before the wave has reached the desired form, to allow for the nervous and muscular lag of the individual and the mechanical lag of the camera. A wave which does not promise well may turn out to be just what is desired and one which seems very promising indeed may fall far short of the ideal; but the worker must photograph both, and, in all probability, many others, for he will continually hope for one "just a little better." It is commonly said that every seventh wave is larger than the intermediate ones, but this is by no means true, for the interval is variable and indeterminate, and the best plan is to watch the formation of each wave far out at sea, noting the manner in which it approaches and basing one's estimate of its probable size on its appearance at this time. The camera is, of course, placed in a selected position—or approximately so—and the shutter is tripped slightly before the wave reaches its proper pitch, experience alone avail ing to tell how much allowance must be made, for the lag varies with different individuals.

When considering the preparation of this
book the writer thought it best to ask one of our ablest and best-known marine photographers, Mr. Bertrand H. Wentworth, to give a description of his manner of approaching the problem, and Mr. Wentworth very kindly did so. The author feels that he cannot do better than quote Mr. Wentworth's reply in full, since it not only gives many valuable suggestions which cannot fail to be helpful to the student, but also affords considerable insight into the mental attitude of the man who has done finer marine photographs than any other American worker of whom the writer knows.

My dear Anderson:

Before you come to your chapter on marine photography you will doubtless have dealt fully with the general problems of the out-of-door pictorialist. I once heard one of them put the question, "How shall I know a picture when I see it?" One cannot answer even so simple a question as that without encountering the difficulty of accurate expression in writing upon art and kindred subjects due to the fact that art has no terminology of its own. My answer to that question is that, when one finds agreeable emotions awakened by objects in nature, those
objects contain for him the possibility of a picture. There I borrowed “emotion” from the psychologist, and probably have a quarrel with him, but the layman will understand.

The first qualification for the pictorialist is, then, sensitiveness to beauty, and if he be not gifted with that he is without hope of success. He must further recognize clearly just what objects or conditions in nature give impulse to the emotion he feels, and he is doubly gifted if he has natural powers of analysis, but these may be acquired. To develop the application of these to the problem of recognition of the pictorial, one should begin with some clear notion of what beauty is, for when he passes from the registering of an emotion to the recognition of its source he begins to deal with natural facts. To me the beautiful is the typical, and the first stage of the study of a pictorial subject is to gain a clear conception of the element in it which approaches a type.

So far the experienced and gifted worker goes swiftly, instinctively, and unconsciously. Even for him the next stage is often slower—the elimination of all that is not essential to the expression of the type-beauty chosen. To his gift of sensitiveness to beauty and his talent for recognition of its sources he must add patience and self-restraint. Rarely will he find his typical aspects truest to type at the
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time he first responds to their beauty; much oftener than not he will have to wait long for the moment when the extraneous matter may be successfully eliminated. His standards must be so high that he will be content to wait hours, days, months, or years for the final perfect result.

Command of his tools he must acquire, but I rank this third in importance; and because perception and analysis are so much more vital to his success, his time will be better devoted to them than to mastery of a varied technique—of technique, enough is better than more. I am speaking now of photographic technique; the technique of pictorial composition can never be studied enough.

In some such manner as this I assume you will have covered the broader aspects of the landscape pictorialist's approach to his problems. The peculiar problems of the marine or shore photographer arise from the immensity of the spaces, the abundance of light, and the incessant motion of the sea. All three make elimination difficult. Let us apply this statement to a concrete example, for instance, a wave of moderate size. Let us suppose that we have found its beauty to lie in its power; that this power is felt because the wave rises high and reveals its great weight as it falls forward. The observer's mind is fully occupied with these perceptions, and
with the foam patterns and the play of light and shade in the white wave. These only should have a place in the consciousness of the observer of the picture. The immensity of the spaces here obtrudes in a natural excess of sky and in the long sea line. The excess of light obtrudes in making the sky too white in the printing medium and the contrasts in too short a scale in the wave details. The motion makes elimination difficult because it is extended to all parts of the foreground and middle distance. True, one feels motion best if the eye does not come to rest before the picture, but at some point the motion must be great enough to dominate.

The solution: choose that moment in the wave action when its lines lead to the point where greatest power is expressed; use a point of view low enough to break the sea line, as much as may be, by the crest of the wave; reduce the sky space by raising the sea line as far as may be without risking that position's finding a place in the consciousness of the observer of the picture; eliminate your excesses of light by the use of color screens; and confine your picture to its essential elements by the use of a long-focus lens. Find that combination of aperture and exposure which will neither lose the essential forms nor wholly arrest the motion—usually about $1/30$ of a second when the near foreground has no violent motion.
Another example. A very bold cliff foreground, with a great headland beyond. Here the sea interest must be subordinated, and choice must be made between foreground and headland as a dominating interest. If the foreground be chosen, give it ample space and detail; leave little more than suggestion of the sea, sky and headland. The choice of the foreground as the type-beauty of the picture is justified only if that type-beauty was the one which gave the picture impulse, as it would in a fog which partially concealed all else. If the headland be chosen it must be for an interest there that dominates, as, for instance, when the foreground cliff is in afternoon shadow and late high-lights are on the headland. Clouds just beyond the headland would help; sea action would divide the interest—and so, a quiet sea for such a picture.

The marine photographer’s difficulty of the immensity of the spaces is ever present, and always tempting him to try the impossible. His excess of light is of course most troublesome in midsummer, when he must work, if at all to advantage, long before breakfast and in the very late afternoon. The fall months at the shore are best, as elsewhere, for the lighting problems. On the New England coast they bring, too, the most typical seas. Through the summer there may come occasional winds maintaining their
EASTERLY WEATHER
BY BERTRAND H. WENTWORTH
From a Bromide Enlargement
power long enough in one direction to build up some surf, but as a rule the summer seas are simply glorifications of the types one finds on inland lakes; the sailors call them "deep chops." The forms are broken, inconsistent, accidental. There are notable exceptions.

The great pictorial opportunities come when a great storm passes, well out to sea. Then the "organized sea" of the painter's vocabulary rolls in smooth, oily water, often under clear skies, and rises incredibly as it approaches the shores. No one ever sees the sky in the presence of this sea's commanding interest, and its space in the picture can therefore be reduced to the minimum, or lost altogether in the white fog that will very likely accompany such a sea. The sea line may then be reduced to the merest fraction essential to stability.

But these seas bring new problems. The low point of view is not so easily maintained if one values camera, life and limb. The whole sea picture becomes white with the violence of the action; the beautiful patterns of foam against the green of a curling wave; the reflections of the breaking tops in the smooth water ahead of them—these are lost; and the new and perhaps long-wished-for opportunity finds the worker confronted with entirely new problems to which he brings no adequate experience. I am speaking now
of such a grand sea as comes once in a decade or twenty-five years.

The best period for study of an organized sea is the three hours including the last two of the coming tide and the first of the receding tide. All through the coming tide the wave-action gains momentum from the tidal action. This momentum carries the type-action of the organized sea on through the two-hour period at the top of the tide, when the tidal action is slight; so that the maximum is reached and the most typical forms come in the first hour of the ebb-tide. In a grand sea period the best pictorial opportunities come with its first tides, while the sea is still green. Later the violence of the continued action brings an excess of foam.

If one's study is of surf against outlying rocks, or shores and headlands, there are many exceptions to the above rule when applied to wave-action. These exceptions depend upon local conditions, and must be discovered by patient observation. Find for each subject as near as may be that moment of a coming tide when "an irresistible force meets an immovable object" with a pictorial result.

The critical moments in sea action are so fleeting that a reflecting hand camera is best. Even for them, and always when possible, the more deliberate study
with a stand camera is desirable. Orthochromatic photography is indispensable, and screens should be used when light and motion admit. Anastigmatic lenses have their place in the work. Soft-focus lenses should be used with discretion, and more for their properties of distributing focus through many planes than for their other qualities.

One never fully acquires a new language until he can think unconsciously in it. Just so, one never fully knows his lenses until he can see his subjects quite unconsciously in terms of his lenses. I use three types of soft-focus lenses often, and one anastigmatic lens and pin-holes occasionally. The lenses give me six different focal lengths, from 8 to 16 inches, and I usually apply them to a 4×5 plate. My choice of this size is a compromise of many considerations. For a long time I carried both 6½×8½ and 3¼×4¼. I now think it better to use one size only, and the best reason is not the saving of trouble, but the reducing of the complexities. Thinking of pictures in the terms of one's lens angles and properties is possible only if one limits their number. And I think of my craft as—not a steam-plow proposition on western prairies, but rather as an intensive kind of gardening, in which one's crop of high success depends on patient and intimate study of subjects in a small field. That
FINE ART OF PHOTOGRAPHY

is why I am content to turn the same ground over and over again, here at home and on my little island.

Yours faithfully,

Wentworth.

Merely adding that Mr. Wentworth's prints are all enlargements in relatively large sizes, we will, with this discussion by a master of the craft, take leave of the subject of marine photography.
MOTION PICTURE WORK

Some persons have inferred, from statements made at various times by the author, that he holds motion-picture photography in low esteem, but this is by no means the case; his objection is to the manner in which the "movies" have been exploited, and, as a matter of fact, he believes this work to present great opportunities for artistic expression, once it is thoroughly understood that the screen drama cannot at present replace that of the stage.

In order that we may attain to a proper comprehension of the possibilities and limitations of motion-picture photography, it will be advisable first to consider the art as it exists today and later to take up the question of what it may become, and we will not touch, in this discussion, on the scientific uses of the motion-picture camera. These are many and varied, and are of the utmost value to the investigator of natural phenomena, since they furnish a
means of analyzing motions which, either through their rate of progression or through their obscurity, cannot be appreciated by the eye, and of securing a permanent record of such motions. Thus, it is possible, by photographing rapidly and projecting slowly, to analyze the manner in which a projectile penetrates armor-plate, by reversing the process to render appreciable the development and unfolding of a flower, or, by calling the X-rays to our aid, to record in visible form the peristaltic movements of the stomach during digestion, but this phase of motion-picture work has nothing to do with art, and consequently lies outside the scope of the present book.

One often hears astonishment expressed at the popularity of the film drama, at the numerous motion-picture theatres and the crowds which attend them, but this phenomenon is by no means a cause for wonderment to one who has even a slight knowledge of psychology. One of the fundamental requirements of the human system, as imperative as the need for food or sleep, is the need for excitement. Our Puritan ancestors did not appre-
MOTION-PICTURE WORK

ciate this fact, but looked on all diversion, however harmless it might actually be, as morally wrong, bequeathing to us a set of beliefs in which this attitude figures largely. Many individuals satisfy this perfectly normal and instinctive craving for excitement by means of alcohol or other narcotics, by gambling or by some other form of vice, and such gratification is unquestionably immoral, for, being physically or financially injurious, it is anti-social, this being what constitutes the impropriety of conduct which we term immorality. Others, wiser than these, find the necessary excitement in stories of adventure, and others, still wiser, in outdoor sports, but everyone must have it in some form or other if physical and mental health are to be maintained. The writer's father was accustomed to obtain it from chess and from trout-fishing; the writer himself secures it from hand-ball, swimming and fiction; a famous American statesman got it from detective stories of the dime-novel class; and so on. But the cheapest, most accessible and easiest way at the present time is through the screen drama, for the producers of the motion-
picture have deliberately set themselves to cater to this omnipresent craving, though it may be doubted if they have realized the psychic foundation for the popularity of the type of play most in favor. It is the fashion among a certain aesthetic (and perhaps slightly over-refined) class of individual to decry the "movies," as crude, raw and appealing to the lower emotions. Crude and raw the vast majority of photo-plays are, full of violations of truth and unity, but they nevertheless satisfy an elemental need. One of the ablest physicians of the writer's acquaintance is an enthusiastic "movie fan," the same is true of another of the writer's friends, a very capable businessman and enthusiastic student of English literature, and the writer himself, though contemptuous of the careless inattention to detail and the crudities of plot and action characteristic of most of the screen dramas, still sits on the edge of his chair when the hero triumphs over the villain in the last act, precisely as he does at a fast sparring bout or as he leaps to his feet and yells when, in the ninth inning, with two out and the bases full, a pinch hitter drives
the ball over right-field fence. No, the enthusiasm for the "movies" goes deeper than a mere emptiness of mind and lack of mental resources.

Two things greater than all things are:
The first is Love and the second War,

and the producers of photo-plays realize this fully, for they ring the changes on these two themes in unending succession.

There are but few communities in this country which are without a motion-picture theatre, where the best films may be seen, and the price of admission is within the reach of nearly everyone. Many persons will go to see a motion-picture play for fifteen or twenty-five cents who would hesitate long before spending two dollars for theatre tickets, and there are many so situated as to be unable to get to a real theatre. For example, the writer spends his summers in a small town, a hundred miles or so from the nearest theatre of importance; the inhabitants are farmers or small merchants, and few of them get to the city once a year, or have more than a few dollars to spend when they do. There is, however, a motion-picture
theatre, where films are shown three times a week, and the films are those which are shown in the large cities, so that these farmers, who have literally no opportunity to familiarize themselves with the stage, are nevertheless on the same plane as city dwellers so far as motion-picture plays are concerned. In such cases the cinematograph is absolutely a Godsend, for no one who has not experienced it can have any conception of the utter monotony of the New England farmer’s life. Here, then, we have the basic cause for the popularity of the motion-picture play: it is cheap, it is readily accessible, and it satisfies a normal human instinct.

We may now take up the failings and shortcomings of the producers. It will be found that most of the proximate faults of the photo-plays—excluding the one tremendous failing, the lack of the spoken word—are due to excessive popularity. In the mad scramble to put out films everyone who has even the remotest conception of dramatic situations perpetrates scenarios; and everyone with a mobile countenance, athletic ability or attractively curly
hair can obtain a salary greater than he could secure in other walks of life, to say nothing of tickling his vanity through the reproduction of his photograph or the adoration of his admirers, and of securing an altogether abnormal amount of excitement in the course of acting. It is not necessary to be crude in order to stir the deep emotions; no more exquisite love scene is to be found in all literature than the one in Act II of "Romeo and Juliet," nor does there exist a more tense and thrilling dramatic situation than the one which culminates in the words:

As I did stand my watch upon the hill,
  I look'd toward Birnam, and anon, methought,
  The wood began to move.

But not everyone among the play-wrights is a Shakespeare, nor are the actors and actresses of the screen willing to undergo the long and arduous apprenticeship which alone can make a great actor—why work hard for years when one can achieve fame and fortune by means of "stunts," or, more simply yet, through the medium of custard pie? So we have crudities of plot and action, details not true to life,
false and unnatural cross-lightings (the writer has seen an actor's face in an out-door scene with two sets of high-lights, and the catch-light in the eyes came from—of all things in the world—\textit{foot-lights!}), floods of light which destroy modeling, and variations of lighting in the same scene. Some make-up being thought necessary (it would not be, if proper attention were paid to the purely photographic work), the actors and actresses overdo it until we have ingénues whose eyes suggest a nephritic condition and villains who are the counterpart of him of the "ten-twenty-thirty-cent" stock companies—Desperate Desmond is familiar to all frequenters of "movie" theatres. But worst of all is the "vampire"; when she gets her war-paint on she could by no means seduce anyone not in an advanced stage of chronic alcoholism. Then, too, being deprived of the spoken word, the actors must get their emotions across purely by gesture and expression, so we have passions torn to tatters, frantic wind-mill gyrations of arms and legs, and facial contortions strongly suggestive of "pink alligators with gasoline eyes." And the comedy! Necessarily, pan-
A MOUNTAIN MEADOW
From a Bromoil Enlargement
MOTION-PICTURE WORK

tomimic comedy is buffoonery—if anyone doubts this, let him try to imagine "She Stoops to Conquer" or "The School for Scandal" on the screen—and there are probably not half a dozen really funny buffoons in the world, so screen comedy in the vast majority of cases belongs to the ash-can-and-custard-pie school of art. Altogether, the "movie" drama of the present day is a rather distressing mess, and on the rare occasions when one finds a play which is well written, well directed, well acted and well photographed one experiences a tremendous feeling of gratification. Charles Van Loan tells of a director who had one of his actors lie down in a snowstorm for several hours because the 'script called for him to be buried in the snow. The actor remonstrated:

"I'll freeze to death," said he. "Why can't you let me lie down and you have the snow piled on top of me?"

"It wouldn't look right," answered the director.

"Not one man in ten thousand would ever know the difference."

"Maybe not," said the director, "but I'm
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working for the ten-thousandth man.” This story may or may not be true, but would that we had more directors like this one!

It must, however, be admitted that in regard to the quality of the acting, the motion-picture is steadily, if slowly, improving. The writer has seen several photoplays in which the actors behaved almost in a natural fashion, and it seems not improbable that at some future time the gestures and facial expressions may be no more violent than is necessary to convey the desired emotion.

Another serious fault in many photo-plays is that the action is run off too rapidly. This does not refer to the relatively unimportant— but nevertheless somewhat irritating—mistake of allowing the actors to move with such speed that the camera cannot fully register their motion and the figures become blurred, but to the greater error of crowding too extensive a drama into too short a time, so that the action becomes confused and the spectators cannot completely follow it, or can do so only through an excessive effort of concentration. It is perhaps a natural mistake, when we consider that the
whole play, the inception, rise and climax, must take place within half an hour or an hour, instead of the hour and a half or two hours allowed on the stage—but must it really do so? Is it in truth necessary to hurry the actors through their parts so fast that the audience cannot fully grasp what is taking place—can catch only the high spots, so to speak? Evidently, if two plays can be run off in an evening, the theatre can be filled twice; but would it not be better to proceed in a more natural fashion, allow the audience time to follow, in a contemplative or receptive manner, the progress of the drama, and so leave a better, because deeper, impression? The writer has seen a photo-play advertised in these words: "Screen time one hour and forty minutes"; and he would far rather see a play in which the actors walked through their parts than one in which they pranced through. Of course, rapid action must proceed rapidly—men do not lounge through a fight—but, on the other hand, lovers in real life do not gallop into each other's arms, nor does a man fighting his way into the teeth of a storm walk at eight miles an hour.
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"Gently, my boy, gently! Don't frighten the lady! Approach her more in the manner of a well-fed house cat approaching a casual bowl of cream, rather than like a hungry dog pouncing upon a bone."

To sum it up, then, the screen drama is suffering from an excess of popularity, and the best that we can hope for is the gradual rise of a popular demand for better things, a demand which cannot possibly fail to produce a salutary effect.

Turning now to the brighter side of the picture, let us consider what the possibilities of this mode of artistic expression may be. We find at the very outset that its analysis is by no means easily formulated, for the art is of such recent development that no one has yet fully explored it.

The most conspicuous difference between motion-picture photography and the ordinary kind is that in the former objects which were in motion at the time of photographing seem, in the finished picture, to move. This may appear so obvious as not to deserve mention, but it is, in reality, of far greater importance than
most persons realize, for one of the principal limitations against which the graphic artist is obliged to struggle is his inability to depict motion, and the consequent necessity he labors under of endeavoring to suggest it. Trees bending and springing in the wind, surf beating on the rocks, clouds drifting across the sky, figures walking, running and performing other acts—these all aid in building up an illusion of reality and so making us sensible of nature's impressiveness, and these can be shown by means of the motion-picture. Size, stereoscopic effect, and motion are the three principal factors which operate to make the original more impressive than the pictured representation, and of these three the last two are more within the power of the cinematograph to show than is the case with any other graphic medium. Since, then, two of the chief limitations of graphic art are removed by the very essence of the medium, it follows that the artist is free to concentrate his attention on other matters and to follow out larger ideas than when working with other processes. An added power is placed at his command; and
though he loses one quality of still photography—namely, the aesthetic value of superficial print texture—this loss is more than compensated by the accompanying gain. It has been said that a stereoscopic effect may be better secured in motion-picture work than in still art, and this seems to arise from the fact that the figures move within the setting and in relation to their surroundings, individuals passing in front of and behind objects and other figures, and growing or diminishing in size as they approach or recede from the camera. Of course, much of the stereoscopic effect in cinematography depends on trick-work with the lighting, but this portion is quite within the grasp of the still photographer; the other part is not. From this stereoscopic effect there results a feeling of depth and enveloppe which it is impossible to secure in an ordinary photograph and which goes far to aid in producing an illusion of reality.

Another factor of importance is the greater brilliance of the image obtainable in motion-picture work over that possible in a print. One of the distinguishing characteristics of natural
lighting is the tremendous brilliance of the scene—a brilliance so great that the deepest shadow of a landscape may actually, as has been said elsewhere, reflect a far greater amount of light than the highest light of a photograph of the scene. A print must be viewed by reflected light, and the support itself absorbs a considerable percentage of the light falling on the picture, but motion-pictures are seen by transmitted light, so can be inherently more brilliant than any print, thus approaching more closely to the natural aspect of the scene, though still falling short of actual fact. Then, too, motion-pictures are viewed in a darkened room, with the two-fold effect that the lights of the picture gain brilliance by contrast with the dark surroundings and that the pupil of the observer’s eye dilates in response to the darkness, thus causing still further gain in apparent luminosity of the screen image. This brilliance, it is true, is secured in lantern-slides, but these do not form a very popular phase of photography, and lack many of the advantages of prints.

The writer has already explained that he is
very far from agreeing with Ruskin's dictum that no picture can be truly great unless it contains human figures or some suggestion of humanity, but he does feel that of all the subjects fully within the grasp of the graphic artist man is the most impressive. The grandeur of nature is in most instances beyond the power of the artist to express, depending, as it does, largely on magnitude; but the grandeur of humanity depends, not on a gigantic scale of action, but on the majesty of the soul as seen in its outward manifestations, and this can be seized and represented by the artist. Since the human being is the most freely mobile of all of nature's grander manifestations, and since he is the only one in which grandeur is expressed on a scale comparable to the scale of representation, it follows that human acts and emotions are peculiarly adapted to motion-picture work of the higher sort, and that their representation properly forms the subject of the motion-picture artist who aims at the finest possible results.

The writer and the actor of motion-picture dramas are necessarily restricted to the delineation
tion of such emotions as can be conveyed through gesture and facial expression, aided by brief explanatory sub-titles which can be read in a few seconds, with the inevitable consequence that only the more objective and elemental emotions can be shown on the screen. Abstract ideas are quite beyond the power of the "movies," but such emotions and sensations as hunger, fatigue, fear, love, anger, hate, jealousy, sorrow, joy and the like, are quite readily conveyed, and this fact explains the prevalence of melodrama among photo-plays, for what we call melodrama deals fundamentally with the more primitive emotions. A limit is thus fixed beyond which the motion-picture artist may not go until the day when science gives us a perfectly modulated and perfectly synchronized combination of motion-picture and phonograph, when the "movies" will not merely equal but will actually surpass the drama of the stage.

There are two circumstances which favor the motion-picture worker above the dramatist and producer who make use of the stage, and it is these which will, in combination with a sound-
reproducing mechanism, eventually lift the cinematograph play to the high station foretold. The first (not altogether inherent in motion-picture work but depending partly on the popularity of the screen drama, with the consequent large sums invested in the business of production) is the possibility of employing more spacious settings and a larger group of actors: a crowd may be a real crowd, not merely half a dozen supers crying "Hurrah" in different voices; an army may be a real army; supers may be chosen because they represent the desired types; and so on. In a measure related to this is the other circumstance: the setting may be the one actually designated by the play-wright, for the action needs to be run through but once, and settings are available which would be impossible on the stage. A scene in a lumber camp may be staged in the woods, one in a railway station may be photographed in a railway station, and action supposed to take place at the seashore may be played at the shore. From this it will be seen that the advantages as well as the limitations of the motion-picture drama tend to force the
MOTION-PICTURE WORK

action into the realm of the objective, for it is not in human nature to restrict oneself voluntarily. Scenery is not necessary when abstract ideas are dealt with, and the most lofty and magnificent subjective dramas the world has ever seen—the old Greek tragedies—were enacted on a stage bare even to emptiness. It may be doubted if they would have gained by the use of scenery; in fact, it is practically certain that they would have lost; and the Elizabethan scenery—a notice-board with the words, “This is a Wood,” “This is a Palace”—was ample for the stupendous play of human emotions found in Shakespeare’s tragedies. We cannot, however, expect anyone to discard the aid given him by his medium, nor can any but the most highly gifted and well-trained artist distinguish the point at which adventitious aid ceases to help and becomes a hindrance. When the inclusion of scenery is carried too far the attention of the spectators is distracted from the finer shades of expression, only the more obvious phases are perceived, and the plane of the whole drama falls from the subjective to the objective; so it is evidently incumbent upon
the producer to see that the setting does not detract from the play. However, there is but little danger of such a result in the case of dramas of action.

Enough has been said to show that the motion-picture camera is one of the strongest mediums of artistic expression available to-day, and that the greed of the producers has so far prevented it from accomplishing all that it might have achieved. "Why," they argue, "should we spend money and time producing works of art when we can crowd the theatres with what we are now putting out? People don't want to see art; they want thrills." This is a fallacious argument: true art may be as thrilling as poorer stuff, and the public will go to see the best that can be obtained—will, indeed, prefer it to the crude and raw product, provided only that the fundamental and essential human appeal be kept intact. It is no more than fair to admit that the enterprise of the producers has paved the way for the later adventurers, but it is equally true that fine and lofty drama will crowd the houses as surely as blood-and-thunder plays or the lascivious ap-
SYCAMORES
From a Bromoil Enlargement
MOTION-PICTURE WORK

peal of semi-nudity. The American public will pay for the best that it can get, in drama as in other things. Sooner or later a producer will arise who will strive for the best that can be secured, and when that day comes we shall see motion-picture plays to which those of the present will be as night to day or as dross to thrice-refined gold.
XI

PORTRAITURE

The fundamental purpose of portraiture is to furnish a complete and satisfactory likeness of the sitter. This may seem a platitude, but it is worth emphasizing, since it is too often forgotten in the photographic world, both by the professional, who is apt to regard an accurate map of the features as constituting the end and aim of his work, and by the advanced amateur, who in his enthusiasm for pictorial effect frequently ignores all other considerations and so neglect or fails to secure a likeness. The author has no hesitation in saying that, when the exigencies of the case prevent attaining both a picture and a likeness, the former should unquestionably be discarded, but it must not, therefore, be supposed that he is necessarily content with a mere record of fact. When the sitter pays for a likeness he is entitled to receive one, and to attempt to foist upon him something else—however beautiful it may be—is to
question his judgment and to ignore his rights, but this is not to say that the photographer should be content to give him merely what he asks. It is the function and privilege of the artist to labor in the effort to elevate the popular taste and to educate the public in appreciation of the finer things of life, and no true artist ever yet hesitated to give more than he was paid for; in fact, a sincere and genuine enthusiast in any line will invariably give the best that is in him, regardless of the financial reward.

With the amateur the case is somewhat different, for, since he is not paid for his work, he is under no obligation to consider the sitter's preferences, and is free to work with any end in view. However, even here the result cannot be called a portrait unless the requirement of resemblance is fulfilled, and some other title must be chosen. The author would here digress from the topic in order to deplore the custom, so prevalent among photographers, of exhibiting pictures under the title "Study." Every artist makes studies, and the effects secured in so doing are often very charming, but the genu-
ine artist seldom or never exhibits them, preferring to apply the knowledge thus obtained to the construction of a complete and fully organized picture. The photographer who uses the name "Study" for an exhibition print lays himself open to the suspicion of having merely photographed some interesting effect of light or line and of not being frank enough to show it as such, or of being too lacking in imagination to select a suitable title and too indolent to work the effect into a finished picture.

The true portrait, then, should present a complete and satisfactory representation of the contours and gradations of the face; it should be as fully descriptive as possible of the sitter's character; and it should be a picture of such nature as to be artistically pleasing to one who is unacquainted with the original. The first desideratum is obtained by the use of a suitable lens—one which renders the outlines neither wire-sharp nor excessively vague and is of proper focal length—and by the correct rendering of values; the second by proper attention to posing, expression, accessories and lighting; and the third by care in the composi-
tion of line and mass, by suitable adjustment of chiaroscuro, and by proper choice and manipulation of the printing medium. This division is, of course, not absolutely precise, for the selection of scale and key influences all three elements, and there are other modifying factors; but, broadly speaking, it will be found very satisfactory.

Since one of the portrait-worker's chief aims should be to express the sitter's character (indeed, it is possible to produce a thoroughly recognizable portrait of an individual without showing the face at all) it may be well to consider the basis of this element. It is a fairly well-known fact that we recognize our acquaintances as much by pose and manner as by features, for these last become indistinguishable at a slight distance, whereas we can often name a person approaching long before his face has become more than a blur. Profession, mode of life, and habits of thought all leave their stamp on the individual's features and carriage, and the writer has produced more than one portrait of which people who do not know the sitter say at once: "That man is a doctor," or, "He
is an artist,” and this without introducing any of the characteristic surroundings of the sitter’s profession, but merely by due attention to facial expression and pose of the body, head and hands. Ask a painter who is noted for his rendering of character how he attains his results, and the reply will probably be: “I paint what I see”; but it may be doubted if this is quite exact, or, rather, quite complete. He undoubtedly paints what he sees, but his appreciation of the sitter’s character influences his vision, making him see other things than those actually existent and causing him to ignore things which are actually present. In an earlier chapter a famous caricaturist has been quoted as saying that the essence of caricature lies in the slight exaggeration of some one feature—that if more than one feature be exaggerated, or if the one chosen be over-emphasized, the result will be not a caricature but a grotesque; and this idea probably lies at the root of good portraiture. The artist unconsciously exaggerates or at least emphasizes the characteristic features, suppressing or minimizing those which conflict with or detract from the ideal
PORTRAITURE

toward which he is working. It will be seen from this that the best portraitist is the one who combines in fullest measure the power of reading character, knowledge of the effects of light and shadow, and mastery of the technic of his medium, and it necessarily follows that no one ever passes the need for study; no one ever knows all there is to know about any one of the three requirements, to say nothing of them all.

Men are most likely to have strongly marked characters, since their mode of life tends to develop the mental processes and to encourage decision, whereas our present unfortunate ideals of feminine beauty incline toward mere regularity of outline and delicacy of complexion. One finds, nevertheless, a good many women whose features express mental activity and firmness of will, the higher beauties of the mind rather than the mental indolence which is imperative in the cultivation of what is popularly termed beauty; and as time goes on, with the increasing share that women are taking and the finer part they are playing the world’s affairs, this class will beyond doubt increase in
numbers. Boys and girls up to the age of eighteen or so, and small children, are evidently very unlikely to possess strongly marked characteristics, but they all (even babies) have personality—that is, latent possibilities—and it must be the artist's effort to discover and to portray this element. Few if any graphic artists are equally good at the portrayal of men and women. The masculine mind is essentially logical and direct, the feminine being more impulsive and intuitive, and a certain amount of sympathy—a kindred quality of mind—is necessary for adequate portrait work; the artist must in some measure resemble the sitter, and few persons are sufficiently flexible mentally to be able to appreciate both types of intellect. To be sure, there does not appear to be any sound reason why this difference of mind should be permanent throughout future generations, for there is no physiological mental difference between the sexes, and the present variation seems to be rather the result of education and training than of anything else. We may, therefore, expect to see the minds of men and women approaching a common type
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as time goes on, but for the present the facts are as stated, and each portrait worker will have to determine through experience whether he will take up the portraiture of men or of women, according to the type of mind with which he is most in sympathy. To be sure, the majority of portrait photographers work with either men or women indifferently, but it is unfortunately true that most portrait photographers also delineate one sex or the other rather badly, or neither very well, and it is decidedly better to be a specialist in this respect.

It is utterly impossible to tell anyone how to recognize and to delineate character. This knowledge must come from study on the part of the worker, but it is by no means advised that he confine this study to his working hours. In fact, it is strongly recommended that he do not do so, since opportunities offer wherever people are found—at home, on the street, in trains, at the theatre; in short, practically everywhere. The student may begin by noting the salient characteristics of those with whom he is acquainted, as well as the emphasis given to these characteristics by various lightings, both nat-
ural and artificial, observing carefully the volume and direction of the illumination in each case, and noting also the typical poses and mannerisms—giving as much consideration to the hands as to the face, for the hands are second only to the features in their power of expressing mental traits and mode of life. Thence the student may pass on to the consideration of strangers, endeavoring to interpret their character in the light of what he has already observed. He should cultivate the habit of making mental notes of what he sees, as well as that of making his observations in a glance, this last partly to avoid giving offense and partly because the ability to make rapid mental notes is valuable. He will be astonished to find how rapidly this power develops with practice, so that it will eventually be possible for him to observe and memorize a face in a few seconds. Having acquired this ability, the student may adopt the custom of deciding mentally how he would treat each individual: whether he would make a large head, a bust, a half length, or a full length; what pose of the head and hands would be used; what character of lighting, what
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scale and key, what sort of background—in short, he should endeavor to construct a finished portrait of the individual selected, for such training will not only help to familiarize him with different treatments but will also tend to develop his imaginative powers, a faculty which is not only falling into desuetude as a result of the evolution of the race, but is still further suppressed by modern educational methods. The average person supposes that a vivid imagination is a drawback in modern life, and does all that he can to restrain it in children, thinking that to encourage it will act unfavorably on their later careers. As a matter of fact, the imagination is a fundamental and essential faculty of the mind, as much so as memory or logic, and perfect mental balance demands the possession of all three in due proportions. It is only a disordered and uncontrolled imagination which is harmful.

The writer believes that photography is pre-eminently the best medium for portrait work, and that portraiture is distinctly the métier of the camera, being led to this conclusion by the following considerations:
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As has been pointed out, the finest portrait work demands primarily a fairly accurate rendering of the contours and gradations of the face, and the camera is able to secure this better than any other medium, being distinguished above all other graphic arts by the accuracy with which it records whatever is placed in front of it.

The second requirement for portraiture is the power of emphasizing certain features and suppressing or holding in reserve others, and this the camera can do, through choice of lighting, and various technical manipulations, quite as well as any other graphic art, though when it is a question of introducing hand modifications the photographer will do well to exercise a great deal of restraint unless he is a trained draughtsman. It is no simple matter to produce a desired expression by means of work on the plate, and for this reason the writer strongly advises that the photographer study to achieve his effects by arrangement of light, pose and adjustment of values, reserving, however, the privilege of modifying the background and the play of light in the broader areas of the picture.
PORTRAIT OF DR. EDWARD A. REILEY
BY PAUL L. ANDERSON
From a Gum-platinum Print
PORTRAITURE

It may seem strange that one so enthusiastic for free modification in photography as is the present writer should nevertheless insist on the importance of literalness in portraiture, but the explanation is, in reality, very simple. In landscape and genre and marine work the photographer is striving to stimulate the imagination of the observer, so he permits himself to violate actual truth of appearance, but in portraiture truth of appearance is the primary object, and it is difficult to preserve this when doing hand work on relatively small areas of the negative or the print. For this reason it seems best to employ the retouching pencil only to correct the faulty rendering of color values characteristic of the ordinary plate—and if a panchromatic plate is used even this slight amount of hand work will be unnecessary.

Color, the one element in which photography is weak, is by no mean a necessity in portraiture, since character can be rendered as well in monochrome as in full color; in fact, the monochrome rendering may at times be superior to the other, as is evidenced by the fact that those artists who are noted for their psychic insight
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are often found to reduce their palettes almost to monochrome, employing color only in small areas and for the sake of relief. This is especially true of the greatest masters of all, Rembrandt and Velasquez; and is particularly noticeable in their portraits of men and women of strong character, which, of course, is just as might be expected, the appeal of form being intellectual and that of color sensuous. It is admitted that in the case of women whose interest lies in their coloring and their regularity of feature rather than in their strength of character, and in the case of children, whose characters are not fully formed, the absence of color may be unfortunate, as may also happen when the primary interest is in the picture rather than in the portrait element; but, in the main, the writer does not feel the lack of color in portrait photography. An interesting exemplification of this condition is found in two portraits by Velasquez—those of Maria Theresa of Austria and Admiral Pulido Pareja. The former, representing a young princess, is much higher in key than the other, and is rich in color, whereas the latter, showing a man of
strong character, is almost in monochrome and presents greater contrasts of light and dark. In the former the interest is in the picture, in the latter it is in the man. It is understood that where the writer speaks of monochrome in connection with photography it is not meant to imply a pure black image on a white stock, since it is quite within the province of the camera worker to make use of a toned stock and an image of any desired color. In fact, such an adjustment is strongly advised in portraiture, where a buff or yellow stock and an image in warm black or brown will strongly aid suggestion and help to produce a sense of likeness. The writer has produced a most satisfactory portrait when working in carbon by employing a yellow transfer paper, making the first printing in red chalk, and superposing on this several light printings in ivory black, the finished picture having warm-toned lights, the gradations shading through brown and warm black into black, and the effect being impressive in the sense of actuality conveyed. This is a different matter from loading the paper with glowing colors robbed from the prismatic spectrum.
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Finally, composition, atmosphere, and the interest derived from a beautiful superficial texture are as well within the grasp of the photographer as of the painter, so there seems to be no reason why the camera should not vie with and perhaps even surpass the brush in this phase of art; it depends entirely on the users of the two mediums which shall prove the better. When we come to the realms of landscape, genre and illustration the case is different, for here the finest expression demands originative imagination and the camera falls below the freer and less literal mediums; it is true that imaginative conceptions can be expressed by photography, but only at the cost of excessive labor and effort. Briefly put, this means that in portraiture the camera does easily what is difficult of accomplishment by other mediums, but in the world of the imagination it is handicapped by the very factor which makes it strong in the portrayal of human character and personality.

Turning now from abstract considerations to the more concrete phases of the work, we must first discuss the setting, that is, the loca-
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tion where the work is to be done, and we find three fundamental possibilities offering themselves—the home, the outdoors and the studio, the studio being mentioned last because it is, in the writer’s opinion, the least desirable of the three. Unless the sitter is an actor or a professional model, he must be an unusual person to be entirely free from self-consciousness when facing the camera, and it requires a constant effort on the part of the photographer to overcome this unfavorable tendency, which may absolutely inhibit a characteristic pose and expression. Self-consciousness is at a maximum in unfamiliar surroundings, being markedly less when the work is done in the sitter’s home, so that the photographer’s task is greatly simplified by going outside the studio. This is so emphatically the case that the writer will not make a portrait in his studio if it can possibly be avoided, children and adolescents—who are much inclined to self-consciousness in the best of circumstances—being especially difficult to handle in a strange place. Further advantages of working in the sitter’s home are that the furniture, accessories and settings are those cus-
tomarily associated with the individual, this being often no small help when a characterization is desired; that in the case of women there is usually a larger selection of clothing to work with (and most women are glad to afford the photographer an opportunity of working with several gowns); and that it is easier to persuade a mother to let her child be photographed in ordinary play clothes, a youngster in his (or her) best bib and tucker being one of the stiff'est, most uncomfortable specimens of humanity imaginable. It is unfortunately the case that "dress-up" clothes are usually stiff and uncomfortable, whatever the wearer's age, but this regrettable circumstance is still further complicated in the case of children by the fact that most mothers seem to regard a child in much the same light as an animated toy, and decorate it with pretty much all the frills and fanciful ornaments that can conveniently be attached to its attire, the final result being unphotographable to the last degree. However, it is sometimes possible to catch a child when dirty and happy, in which case the youngster's father is fairly certain to like the picture,
though the mother will prefer the more elaborate one.

Still another advantage of going to the sitter's home lies in the fact that if the photographer works always in the same place there is great danger of his falling into a rut and producing stereotyped results, for it takes a person of exceptional originality to see new things in a place with which he is acquainted, and there is a decided temptation to repeat striking or interesting effects of light and pattern regardless of their suitability to the case at hand. This danger is avoided or minimized by going out, for conditions are then never twice alike, so that not only is monotony of result avoided but the photographer becomes a more versatile technician, since he is working with constantly varying intensities of light instead of with the relatively uniform illumination of the studio. For these reasons the writer prefers to use a studio merely as a reception-room and workshop, going out for sitting whenever it is at all possible to do so, the results of several years of portrait work having confirmed him in this opinion, which was originally reached through
a process of deductive reasoning. Incidentally, he would add that when a large camera is used for home portraiture it is a mistake to carry it any great distance; a dollar or so for a taxicab will be well spent, the saving of nervous energy being reflected in the finished prints. Portraiture, when attacked with the intensity and concentration necessary to produce the finest results, involves no small drain on the nervous system, and a man cannot command his reserves of energy when tired.

A well-known worker has been heard to say that the outdoors is not suitable for portraiture, even going so far as to assert that it is impossible to secure satisfactory portraits in those circumstances, but the writer dissents most vigorously from this proposition, and, in fact, will say that if the conditions are at all favorable it is even easier to obtain good portraits out-of-doors than in. It is merely necessary to point to the work of D. O. Hill to prove that portraiture of the very highest order is possible out-of-doors, and though the writer does not presume to institute any comparison between himself and the great Scotchman, he would
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nevertheless remark that both the *Portrait of Mrs. George B. Hollister* (page 292) and *Priscilla* (page 280) were made out-of-doors. The reason for this difference of opinion is probably to be found in the fact that the worker who condemned outdoor light is inclined to favor a low key, and it is undeniably difficult to secure good low-toned effects out-of-doors; but, as will be seen later, the writer does not favor or approve this style in portrait work, and there is no trouble at all in obtaining high-keyed or full-scale effects in the open air. It is simply a question of using judgment and discrimination in arranging the composition, and of having a fairly good grasp of technic. Further, the mere fact of going out-of-doors to pose, since it is beyond the experience of the average person, aids in doing away with that bug-bear of the portrait worker—self-consciousness; and the briefer exposures possible are a great help in the case of children.

It sometimes happens that the sitter's home is a small or poorly lighted city apartment, that the fact of the portrait's being taken is to be kept secret from some member of the family, or
that some other cause prevents the work being done at the home or out-of-doors, and in such an event it becomes necessary to make the sitting at the studio. Such contingencies must, of course, be provided for, and in order to meet them, as well as to provide a suitable place for receiving visitors, the studio should be finished as nearly as possible like an attractive living room, with simple but good furniture, a flat-toned wall of gray or tan, a few good framed pictures on the walls, hard-wood floors, an Oriental rug or two, and, if possible, a broad window-seat. The camera should be kept out of sight until required, for the same reason that a surgeon or a dentist conceals his instruments—to avoid making the patient nervous—and the skylight should be conspicuous by its absence. One of the ablest of portrait photographers has said: "I work anywhere—living room, bedroom, butler's pantry, anywhere. The ordinary studio, with its skylight, I regard as a famous place for propagating tropical plants, but for no other purpose." It may not be amiss to state that the writer's portrait of his mother (page 16) was made in the kitchen.
simply because it was the only room in the house which afforded the desired combination of background and light. We never see our acquaintances under a skylight, so why photograph them there? The ordinary window will be ample for all we shall need, will give sufficient illumination, and affords truthful as well as pleasing effects. But if possible it should be a south window. The painter chooses a north light because he must have his light steady and comparatively uniform for hours at a time, and photographers have blindly and unthinkingly followed his example, despite the fact that with camera exposures, being a matter of a few seconds at most, variations in the light are of no consequence. Further, a south light will do all that a north light will and much that it cannot, many very delightful effects being secured by direct sunlight, either on the sitter or on the surroundings.

In the event of being unable to secure a location affording a satisfactory light, the photographer will do well to employ some form of artificial illumination, this being, indeed, useful at times as an adjunct to daylight on dull days.
or in the evening, or for supplementary lighting, to raise the key of excessively heavy shadows or to furnish effects of cross-lighting. For portraiture the writer prefers to use a 1000-watt Mazda, either alone or in conjunction with a 500-watt lamp of the same type, these lights being less harsh than the arc and consequently more likely to afford a satisfactory quality of modeling. Suitable reflectors, of a form approaching but not quite coinciding with the parabolic, should be provided, and the whole may be held in a clamp which, being attached to a vertical iron rod mounted on a movable base, permits the lamp to be lowered to the floor or elevated to any height up to about eight feet, and to be adjusted at any required angle. It is an easy matter to fit diffusing screens of tracing paper, but these should be so arranged as to be easily removed, for the lamps will often be used without them. These lamps give very good color values without a ray-filter, and correct values with a light screen, and, if panchromatic plates are used, permit very brief exposures, a fraction of a second being sufficient at an aperture of F/5.5. The expense of
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operating such lamps amounts to about ten cents an hour for the 1000-watt lamp and half that for the 500-watt one, on a basis of ten cents per kilowatt hour for electric current, this being greatly in excess of that involved in the use of the mercury-vapor arc, which is often recommended for studio work, and is undeniably cheap, convenient and easy to use. However, the latter form of illuminant is practically devoid of all but ultra-violet and violet rays (at least so far as studio work is concerned) so it is evidently incapable of giving correct color values, and the writer feels that the more expensive lamp will more than pay for itself in better results, together with the saving due to minimizing the need for retouching. A spotlight will often be found very useful in portrait work as well as in illustration, and Eugene Hutchinson has suggested to the writer a simple form which he finds to work satisfactorily. It consists merely of a 200-watt Mazda rigidly mounted on a rod, with a sleeve sliding on this rod, and a reflector mounted on the sleeve, so that the light may be concentrated or spread simply by sliding the reflector backward or
forward, the whole apparatus being, of course, attached to a vertical rod by means of a swivel clamp, to permit of elevating or lowering and of tilting.

When the work is done out-of-doors or in the sitter’s home, the background and accessories will be those which offer themselves, and we cannot condemn too severely the custom of taking painted backgrounds when going out to do home portrait work, since this is deliberately to discard one of the chief advantages of working outside the studio. The photographer should, therefore, accustom himself to looking at the various possible settings simply as arrangements of masses—patterns in light and dark—ignoring their actual character. It will be found that infinite possibilities present themselves—a wall, a painting, a piece of furniture, a door, a doorway into another room, a doorway leading to the open air, a grape arbor, a tree-trunk, a distant landscape, the open sky, a window, a distant building, a sloping lawn, a piece of tapestry and a staircase being among the many things which have at various times served the writer for this purpose. Acces-
THE BRIDE
BY GERTRUDE KÄSEBIER
From a Gum Print
PORTRAITUDE

ories should be few in number and inconspicuous, the ideal here being that enunciated in an earlier chapter—just so much detail as aids the expression of the principal idea, and no more. A small table, a chair, a vase of flowers, a book, a microscope, a fan, a portfolio of prints, palette and brush, a pair of gloves, any of these or of thousands of other things will serve. Whatever is used, however, must be of such a nature as to combine harmoniously with the rest of the picture, and it is often the case that no accessories at all will be introduced, pose, expression and lighting being relied on for the desired explanation of character. If the work is to be done in the studio the settings should be of the same kind as those found in the home, the painted backgrounds of the average studio being an abomination, especially the variety known as “scenic.” These never have a real appearance but are always an obvious counterfeit—they remain inevitably “a painted ship upon a painted ocean.” Nothing can be more ludicrously incongruous than a figure under an obvious indoor lighting with a landscape background which includes a house that judged by
atmospheric perspective is six feet from the sitter, but judged by linear perspective is a quarter of a mile away—nothing, that is, unless perhaps it be a figure, still in an indoor light, posed against a window which throws no vestige of light whatever upon the figure. The writer has seen both of these examples of lack of unity, and that not in a showcase on the East Side of New York, but among the work of men who profess to be the ultra-fashionable and highest priced photographers of a large city. Even the clouded backgrounds smack of the studio, and when the desired effect calls for a simple modulated background the photographer is advised to use a plain dark or medium-toned one and spend a few minutes working on the negative with pencil or air-brush, for he can thus introduce the light precisely where it is needed, instead of being obliged to depend on the stereotyped and mechanical ideas of a scene-painter.

If such a thing is within the range of possibility, as often happens in small towns or even in suburban places of considerable size, one of the most valuable of all adjuncts to a profes-
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sional studio is a garden, since this will afford opportunity for outdoor work in a setting designed by the photographer himself to meet his own requirements. It need not be a large place, but it will be found that the formal type will prove more useful than the wilder and more natural sort which is more pleasing to many people than the type indicated. A brick wall, a pergola, a few benches of stone or concrete, a vase and a statuette on pedestals, a small foun-
tain, two or three small trees, a bit of lawn with a few flowers and a brick wall partly overgrown with ivy will furnish many settings for portraits of the most delightful character, espe-
cially when the sitters are women or children, and will amply repay the cost, not only in di-
rect results but also in the pleasure afforded the photographer himself. Even in a large city it is sometimes possible to construct a small gar
den on the roof of an office-building, and the writer knows one photographer in the center of New York City, many of whose happiest results have been secured in such a place, which of course, can often be used in winter as well as in summer.
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The type of camera, as well as the size, must be left to each individual to determine for himself. Inasmuch as the writer prefers bromoil to any other printing medium, he generally uses a 4×5 reflecting camera, but it is cheerfully admitted that bromoil is by no means a suitable medium for the average run of professional work, being distinctly adapted either to amateur work or to the very highest and most expensive class of professional portraiture, and in the great majority of cases a contact printing paper or an enlarging paper of the bromide type will be employed. For contact work platinum—or its newer equivalent, palladium—is probably superior to anything else, but many workers prefer one or another of the various silver papers, which, though possessing the advantage of not requiring sunlight for printing, have neither the scale, the surface quality nor the permanence of platinum. It is, however, possible to make direct enlargements on silver papers from small negatives, and this is in their favor, for, assuming that the print has no very heavy shadows and is to be framed, enlargements on suitable bromide papers may be prac-
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tically indistinguishable, so far as appearance is concerned, from contact prints on platinum. The writer has settled on the type and size of camera indicated after several years of experience with other types and sizes, and believes it to be the most satisfactory unless the prints are to be made in platinum, carbon or gum. When it is a question of either oil printing or the use of a silver paper, the large camera presents no advantages, and has the drawbacks of bulk, weight and cost of plates; though, until some knowledge of composition has been gained, it will probably be better for the student to work with a larger instrument, a large ground glass being easier to compose the picture on.

As to retouching, the author's recommendation is identical with Punch's famous advice to those about to marry—"Don't." In the old days of the wet collodion plate, when color-sensitive emulsions were unknown, the color-blind plate exaggerated wrinkles and skin blemishes, since these, being mainly of a red or yellow tinge, photographed much darker than they appeared to the eye. It falsified gradations as
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well, for the shadow side of a face is seldom of the same color as the lighter portions, objects, of course, taking their color largely from the light which illuminates them. Therefore, the retouching pencil was resorted to in order to secure a pleasing effect, and a conventionalized tradition of retouching has grown up, until at the present day negatives are retouched and "modeled" by rule, the work often being done by someone who has never even laid eyes on the sitter. There is no excuse for such untruthful and inartistic methods, for the modern panchromatic plate will render values exactly as they appear to the eye, and (especially when used in conjunction with a soft-focus lens) will produce negatives that need no retouching, the greater cost of the plates being offset by the saving in the retoucher's wages, not to mention the vast improvement in results, for the lens and plate will give better modeling than the pencil in the hands of some eighteen-dollar-a-week girl who has never seen the sitter.* The

* For a more complete discussion of the use in portraiture of the color-sensitive plate and its adjunct, the ray-filter, see "Pictorial Photography, Its Principles and Practice," Chapter III. 262
POORTRAITURE

writer retouches—in the accepted sense of the word—probably not more than one per cent. of his portrait negatives, and these only when some inherent facial blemish or false value prevents the securing of a characteristic result by direct methods. So far as backgrounds are concerned, and the pulling together of a composition by modification of relative values, hand work is more frequent, but it is generally confined to raising or lowering the value of relatively large areas, by the handling of the inking brush.

A discussion of dark-room and printing-room methods is beyond the scope of a book of this character, but the writer would take occasion to mention two convictions which are the result of many years of experience, though they are at variance with the beliefs of numerous photographers. The first is that none of the developers in common use is any better than any other so far as results are concerned, the choice being purely a matter of convenience and cost; the second is that tank development gives a larger percentage of good negatives than any other method. The writer observes with pleas-
ure that the number of photographers who use the tank is constantly increasing, the objection to it on account of its mechanical nature being met by the argument that the mechanical part of photography is, precisely, mechanical. He feels that, when the use of the tank and the panchromatic plate becomes general, photography will have made a great stride in the direction of truthful and—though the words are far from synonymous—artistic results.

One of the first and most important injunctions that can be given to a portrait photographer is: Do not hurry. It is said that in some of the large city studios the operator is expected to make from thirty to thirty-five sittings a day, which figures out about one every fifteen minutes, and it is evident that work done in such haste must necessarily be of the most conventional style imaginable; it is utterly out of the question for anyone to obtain even a moderately good grasp of another's character at a glance—though it is well to endeavor to do so—and the operator who works in the fashion indicated is not an artist but a mechanic; his work is comparable to that of the man who
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runs a turret lathe, and requires very little more intelligence than the latter task. The painter has an excellent opportunity for studying his sitter's character, since they spend several hours together at different times during the construction of a portrait, and the photographer may well profit by his example. The writer endeavors, whenever possible, to interview the prospective sitter and make an appointment for the actual sitting, so that he has at least two chances to observe the person whom he is to photograph, and this custom operates in two ways, for it not only permits the worker to become acquainted with the sitter, but also affords the latter the opportunity of getting to know the photographer, so that he will be less self-conscious when the sitting takes place. This is no small advantage, and is of especial moment in the case of children. Failing this, it will practically always (unless personally acquainted with the sitter) prove a good investment of time to sit down and converse for a while before starting work. The writer has at times spent half an hour or an hour very profitably in this manner, the conversation serving the
double purpose of affording the photographer an opportunity of observing the sitter and at the same time putting the latter at ease. It is desirable that the photographer have a broad general education, so that he can take an intelligent interest in any subject and can gradually lead the conversation toward the sitter's hobby, but he must at any rate be able to appear interested in some topic which is of interest to the sitter, and thus lead the latter to forget his self-consciousness and to display animation, when he is certain, in the enthusiasm of the moment, to reveal characteristic poses and expressions.

One of the most interesting and at the same time difficult sitters the writer ever encountered was an Antarctic explorer, a man of tremendous force of character but at the same time of such extreme modesty that he was unable to conceive of anyone wanting a portrait of him, an inability which caused him to seem listless and devoid of animation, but the ice was finally and effectively broken by a question. This explorer had encountered hardship and privation in the form of cold, hunger, danger and
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hard work, which would have been fatal to any but a trained athlete of high vitality, and, indeed, was fatal to two of his companions. The writer asked: "Did you find that the hardships you experienced in the Antarctic had any permanently deleterious effect on your health?" and the reply, given in tones of utter and sincere amazement, was:

"Hardships? Why, we didn't have any hardships! Well, that is, aside from starvation; that was rather uncomfortable, but except for that we had a pretty easy time of it."

From that the conversation led on to polar exploration in general, and the result was one of the writer's most successful portraits. Incidentally, the writer has been wondering ever since just what that man would regard as hardship! Some workers go so far as to employ an entertainer, a person whose function it is to engage the sitter in conversation, the photographer making the exposures without letting the sitter know what is taking place; but, though good results have unquestionably been secured in this manner, the writer feels that with the average adult it is better to let him
know when the picture is being taken, a concentration of interest and attention being thus obtained. However, with children or neurotic individuals the former plan is often the better.

When it comes to posing, here again Punch's advice is sound. The best method is to place a chair in the desired location, in such a position that when the sitter takes his place he naturally seats himself in the proper relation to the light, or if he is to stand the place may be indicated and he be invited to step to it. Further posing must be done by the sitter himself in response to suggestions: "Just turn the head a little this way," or "Just let the right hand drop on the arm of the chair," or the like, for the photographer must never permit himself, for any consideration whatever, to touch the sitter, the most that can be allowed being an adjustment of clothing or draperies, and even this is far better done by the sitter. A touch is almost certain not only to make the sitter freeze in the position to which he is moved, but also to induce a defensive attitude of mind which is fatal to the best results, this being particularly the case with women and children. The only exception
to this rule is when the sitter is a man and the photographer is an attractive woman; in such a case no harm is done beyond the fact that, the average man being as vain as a peacock, a touch is likely to produce a self-satisfied smirk.

The photographer should learn to work quietly but with decision and certainty. Nothing so fatigues a sitter as to be asked to change a pose and then return to it again, and any evidence of nervousness on the part of the man behind the camera, any jumping around or rushing from one thing to another, any hasty seizing of plate-holders or other signs of excitement will communicate a tenseness to the sitter unless he is an unusually phlegmatic individual, and even then will give an unfavorable impression of the photographer’s ability, as will also any evidence of mistakes. We are all apt at times to forget to draw the slide of the plate-holder before opening the shutter, but we need not let the sitter know it when we do. Rubinstein once remarked: “In a recital I drop enough notes to make a sonata,” but only those of his hearers who were trained musicians were conscious of the fact.
The posing, then, should be done by the sit-ter himself, but that is no reason why the photographer should accept any pose which may offer. With children the best plan is to follow them around and wait until a satisfactory pose occurs, and for this reason the writer emphatically prefers a reflecting camera to any other type, working out-of-doors whenever possible and making numerous exposures. Making two dozen small negatives and selecting the best four or five for enlargement is far easier and more likely to produce spontaneous and good results than attempting to hold a child in one location for half a dozen exposures with a view or studio camera, and enlargements or enlarged negatives can readily be made, losing none of the quality of the original. The chief danger in working thus is that since the child will very likely be moving from place to place the photographer may concentrate all his attention on the figure and forget to observe the background which exists at the time of making the exposure. This fault must, of course, be guarded against, and it will necessarily force the worker into the habit of rapid observation,
PORTRAIT
BY CATHERINE COLLIER
From an Oil Print
but even so the method is, in the writer's opinion, preferable to the use of a less mobile piece of apparatus. The writer has made over a hundred finished pictures of his two children, working by both methods, and feels that the one indicated has completely demonstrated its superior worth. With adults, however, he prefers to work direct (unless prints larger than 8×10 are desired) since grown persons are more readily controlled.

It is no more possible to give complete instructions for posing than to tell how to read character, but a few suggestions may be made. The first has to do with the height of the camera, which should always be adjusted with reference to the effect desired and not at all with a view to the convenience of the photographer, as is generally done. Placing the camera low tends to give an air of height and dignity to the sitter, but is, unfortunately, dangerous in the case of stout persons, since it emphasizes the chin and lower portion of the face at the expense of the upper part of the head. Subjects of this type should generally stand, a half or three-quarter length being made, should rarely
be posed with the face directly toward the camera, and should still more rarely be illuminated with a flat light, a three-quarter front view in conjunction with a side lighting tending to make the face look thinner. Conversely, a thin person may more readily face the camera and the light may come more around toward the front, it being a mistake to suppose, as do so many writers, that an appearance of rotundity can be given only by having the light fall on the face at an angle; if the values are correctly rendered the head will appear in three dimensions with the flattest possible front lighting. However, a flat lighting, by illuminating wrinkles and character lines, tends to smooth these out, but as the light travels around toward the side the shadows become longer and more apparent, the contours of the face becoming longer and thinner, so the three-quarter or side type of illumination will generally be employed with persons of strongly marked character. The pose which will be found least generally useful is that which shows a full front view of both body and head, since this is symmetrical and formal, and is apt to give a stolid or even a
PORTRAITURE

stodgy look. On the other hand, to show either body or head in front view and the other in profile is likely to give a strained effect, for this is a difficult pose to hold. Generally speaking, the greatest feeling of animation will be secured when the body is shown from three-quarters front view to full profile, the head being slightly turned toward the camera and the eyes directed either straight ahead or a little more toward the camera than the face. In other words, if we suppose the sitter to be directly facing the camera and the three significant factors of body, head and eyes to be gradually turned away, the body should be the first to leave the direct front line, the head the next, and the eyes the last, though the extent to which each should be turned will necessarily depend on the individual case. It must be understood, however that this is only a broad general rule which will by no means invariably be followed. A pensive look is often secured by turning the head more away from the camera than the body and letting the eyes follow the direction of the head, though if this pose of body and head be used and the eyes be turned
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toward the lens the effect is apt to be coquettish
(especially if the head be slightly tipped forward, so that the sitter is looking up), and if the effort for coquettishness is carried too far a look of slyness will result.

As much attention should be given to the posing of the hands as to any other element, and it is almost invariably the case that they should be given something to do, since few persons can pose empty hands well. It has been said that "women can sometimes pose empty hand gracefully, men seldom, girls never," and to this it might be added that a boy's only notion of the satisfactory disposition of his hands is to put them into his pockets—an act which is in itself by no means to be ignored as an expression of adolescent shyness. A book, a flower, a fan, gloves, a parasol or cane, a cigar or cigarette, or anything which offers the hands a reason for their position will be found helpful, and it may incidentally be remarked that a man who is to be photographed should always be invited to smoke, his self-consciousness being greatly mitigated thereby, not to mention the fact that a great many men are more recogniz-
able to their friends when smoking than when not. It will be found that the average person has an altogether erroneous idea of the true relative size of hands and head, so that if they are portrayed in their actual relation the hands will seem much too large. It is true that the short-focus lenses too frequently used for portraiture unduly exaggerate the size of the hands, since these ordinarily lie in a plane nearer the camera than the face, but apart from this the photographer will have to treat the hands carefully if a satisfactory result is to be obtained. This may be accomplished by keeping the light on them in rather a lower key than that on the face, by having the edges rather than the backs toward the camera, or by having them partly covered by a sleeve or shawl or other object, or by a combination of these methods. A very decided effort to pose the hands, with several changes of position, will almost always end in a stiff, ungraceful posture, when the only thing to be done is to shake them loose and start all over again, being careful not to go too far the second time.

It is often stated by writers on portraiture
that modern clothes are stiff and ungraceful and consequently unpicturesque, but the present writer does not feel that they should therefore be ignored. Ungraceful they surely are, as compared with attire which has been worn at various times in the past (though it may be doubted if any less graceful fashions ever existed than those of Elizabethan and Jacobean days); but they are full of character, and the feeling that they are unpicturesque probably arises from the fact that Romance is never what is happening but always what has happened—"The king was with us—yesterday." It often happens that a woman will wish to be photographed in her best party frock, and there is nothing to do but to comply with her wishes, afterward persuading her, if possible, to let herself be portrayed in her everyday clothes, the latter being usually more pleasing to her family than the more formal garments. It is, however, a mistake to give too much importance to the clothes, whatever they may be, and it is always best to subordinate them to the sitter. Men's clothes are generally less expressive of the wearer's personality than women's, and
may be still further subdued, but it must never be forgotten that everyday clothes are always in some degree expressive of the sitter's personality, evening dress being stereotyped in form and less characteristic. The author's two bug-bears in the way of clothes are a man's evening suit and the conventional bridal gown: if there is anything more difficult for personality and character to shine through than these, he has never encountered it, and, indeed, when he meets either of these forms of dress he generally throws up his hands, makes a picture of the clothes, and lets it go at that; though he remembers with feelings of gratitude one bride who designed and made her own wedding dress, with the result that it was not only beautiful but also very characteristic, and exceedingly photographable. Some photographers endeavor to surmount the difficulties presented by feminine attire by making a bust or half-length portrait after draping the sitter with chiffon or some similar material, but this is not meeting the problem squarely; it is merely an evasion, as much as vignetting is an evasion of the problem of composition, and therefore cannot recommend itself to a sincere worker.
When it comes to posing more than one figure the matter is somewhat different, more of the pictorial element entering into the task. A well-known writer has said "The union of a single figure with its frame will present about all the known difficulties in composition, and that of two figures a few extra. With three figures, things are less distracting and become more settled."* It may be stated absolutely and definitely that when two figures are to be posed one of them must be subordinated to the other, either by lighting, by pose, by size or by placing within the frame. The attempt to give equal importance to both is foredoomed to failure by the law which says "Thou shalt not paint two pictures on one canvas." One very satisfactory solution of the problem, however, is to have one of the sitters looking at the camera and the other looking at the first, another being to have the attention of both directed toward a common center of interest, subordination being obtained in the latter case by size or

*Henry R. Poore, in "Photo Miniature No. 64" (Figure Composition), a work which is recommended to all who are interested in the subject.
illumination. When three or more figures are to be combined several may be subordinated to one, and one of the most satisfactory solutions of the problem that the writer has ever seen in photography is found in Miss Gilpin's picture, *The Prelude* (page 166), which, though fundamentally *genre*, has nevertheless considerable portrait value. Mr. Hiller's picture (page 28) also deserves careful attention in this connection. When making large groups, such as college classes or fraternal organizations, the problem becomes almost entirely one of pattern and very fine opportunities for arrangement frequently offer themselves, the least satisfactory solution being found in the not unusual method of placing the sitters in a semi-circle and making the exposure with a panoramic camera. This method has the sole advantage that no member of the group is any less conspicuous than another. As to its artistic value, no discussion is possible, for the same reason that prevents a description of the snakes of Iceland; but it must be admitted that from the point of view of the commercial worker the merit of the scheme is considerable, almost every artist has...
ing at times suffered from the determination of each of the members of a group to have equal importance in the picture space, even Rembrandt's great picture, *The Company of Francis Banning Cocq*—commonly called *The Night Watch*—having been rejected because it did not fulfil this requirement. The writer at times finds it a good idea to make two or three negatives of a group, subordinating different individuals in the different pictures, when some of the sitters will order prints from one of the plates and others from another, unity being preserved in all.

The choice of scale and of key is as important in portraiture as in any other branch of art, and the fundamental thing to remember is that our impression of a Caucasian includes a light (though not white) face. The value of the skin is unquestionably lower than that of white linen, though, the face being of a yellowish cast, this value is not so dark to the eye as to the ordinary plate. Many photographers, in their effort to secure a proper relationship, retain gradation in, say, a collar, making the face several shades darker, thus obtaining partial
truth to fact at the cost of falsity of appearance; telling a small truth but losing a greater one. It must be borne in mind that yellow is a color the psychic effect of which is strong, and a yellow will seem lighter to the eye than a blue or a gray which reflects the same amount of light. It must not be supposed that the writer advocates the chalky, etiolated countenances which are found in the work of the cheaper studios, but he does insist that the face should have, whether by reason of its actual value or through contrast with its surroundings, the effect of a light area, and that to render a white man with the complexion of a mulatto or a negro is not good portraiture, though such an appearance may be quite proper in genre or other imaginative work. This explains the author's reason for objecting to the use of a low key in portrait work.

The choice of scale and key largely influences the rendering of character, and it may be set down as being generally a mistake to have large areas of dark in the portrait of a child, though, of course, spaces of dark may be used for the sake of accent. We are accustomed to associate
brightness and vivacity with children, and these qualities are suggested by a high-keyed print, transparent and full of light, it being particularly the case when working out-of-doors that a sense of light and air is obtained by means of brilliant lights and clear, fully illuminated shadows. To a less extent the same is true of portraits of women, though here the scale may be extended, more contrast being used, even (in the case of women of strong character) approaching the full-scale, powerful effects which are valuable in portraying men. Evidently, men less accustomed to commanding positions, that is, artists, writers, students and the like, approach more nearly to the feminine gentleness of character, and they, since their work is more in the realm of the imagination, are generally to be rendered with less contrast and vigor than those who have charge of large affairs. It often happens, nevertheless, that men of a retiring nature have quite as much force of character as those of apparently more vigorous impulses; each case must be treated on its own merits, though it is worthy of note that research into natural phenomena calls for quite as much
PRISCILLA
BY PAUL L. ANDERSON
From a Bromide Enlargement
concentration and determination as the command of an army, so that a scientist is likely to have as strongly marked a face as a general. It might be supposed that Mrs. Käsebier's print, *The Bride* (page 254), is in contravention of the principle of adapting the key of the picture to the style of the subject, for here is an individual commonly associated with brightness and cheerfulness who is nevertheless reproduced in great masses of dark. Consideration will show, however, that the artist has elected to give us an archetype rather than a particular bride; she has shown the main organic lines of the subject, and the result is a picture rather than a portrait—proving once more, if proof were necessary, that there are no rules in art. The four portraits by the author (pages 16, 240, 280, 292) are given for the sake of illustrating this matter of scale and key, and the reader may also profitably study the one by Miss Collier (page 268) in this connection, as well as the genre pictures by Miss Gilpin, Mr. White and Mr. Hiller (pages 166, 140 and 28).

The matter of atmosphere is largely bound up with the question of scale, though the back-
ground and accessories have also considerable influence. The ideal of the untrained observer is that the figure should “stand out,” that is, appear to be in relief, but, as Whistler remarked, it is more important that it should “stand in”—i.e., keep its place solidly within the frame, though not too solidly. A painter was once showing a picture to a friend and inquired:

“Well, old man, how do you like my ‘Wood Nymphs’?”

“Fine!” was the reply. “Fine! They look as if they were actually made of wood!”

Our portraits should not look as if they were incapable of moving out of the frame, but rather as though they could move if they liked, but preferred to stay where we have put them. It is desirable that there should seem to be a very definite and appreciable depth of air both in front of and behind the figure, and devices innumerable are employed to secure this effect. The figure may be attached to the frame by its own lines, by the lines of furniture or accessories in the background, by a background gradation, or by a combination of these methods,
examples being found in the accompanying illustrations, which show all the means enumerated. The custom so often followed of placing a light portion of the figure against a dark background area, and *vice versa*, is generally destructive of atmosphere, causing spottiness and making the figure "jumpy"; but a reversal of the process, in which a light area grades into a light background, and dark into dark, is productive of great breadth and solidity. The use of what is termed the "lost and found outline," where the edges of the figure merge into the background, appearing again by reason of contrast as we follow them around the picture space, also gives breadth and firmness, and effectually serves to connect the figure with the frame, being probably the strongest of all methods for securing the desired holding of the picture within the space assigned to it. A sense of atmosphere is often obtained through the use of leading lines conducting the eye back into the picture, and a foreground object is at times employed to set the figure back, though this device savors rather of cheapness and sensationalism, a proper adjustment of
values being preferable when it is desired to secure a sense of air between the spectator and the sitter. A background object nearly lost in shadow, or indistinct in outline, is often valuable in making clear that there is space between the sitter and the background, but whatever methods are used for securing atmosphere, the artist will take care so to balance one thing with another that the machinery is not apparent except on careful examination, only the finished result being ordinarily seen.

The fundamental principles of composition, of course, hold good in portraiture as in all other work, and it is of primary importance to remember two facts: the first is that a portrait should also be a picture, and the second is that it should be a portrait first and a picture afterward. These facts have already been stated, but it can do no harm to repeat them, lest the worker be led astray by examples which do not conform to the fundamental principles of art, these requiring unity and sincerity to be present above and beyond all other considerations.

There are several courses of study open to the portrait worker and necessary to his suc-
cess in his chosen field. It has already been pointed out that he should possess a broad general education in order that he may converse intelligently with the sitter. There is a deeper reason than this, however, for such advice, since any study which tends to broaden a man's mind will necessarily make him a better artist, whether it be science, literature, art, music, political economy or any other possible subject. It is a mistake to suppose that a specialist need be conversant with one thing only; the artist who does the best work will be found to belong to the ancient and honorable guild of Jacks-of-all-trades, reserving, however, the privilege of being master of one. He may take for his model Leonardo da Vinci, who was painter, sculptor, mathematician, silversmith, architect, mechanical, civil, hydraulic and military engineer, musician and athlete—though it may be doubted if any photographer is likely soon to rival the great Italian in his manifold activities. The writer spent four years in college, graduating with an engineering degree, and though it is more than a decade since he has followed that profession he finds the knowledge and the
habits of mind then acquired to be of inestimable advantage in his present work.

As to the studies directly connected with the work of portraiture, it may be taken for granted that the photographer will be a capable technician, since it is useless to endeavor to express ideas unless one possesses the vocabulary necessary, but this is no more than a foundation. The works of the great masters of portraiture—in particular, Rembrandt, Velasquez, Reynolds, Gainsborough, Raeburn and Sargent—should receive careful attention for character expression, chiaroscuro and pattern; and in photography the camera worker may profitably study the prints of such artists as Gertrude Käsebier, D. O. Hill, Frank Eugene, Clarence White and Eugene Hutchinson. It will probably be better to study the works of the painters in black-and-white reproductions, rather than in the original, the disturbing element of color being thus eliminated, but care should be taken to see that the reproductions are good ones, or the values may be sadly falsified, thus nullifying the attention paid them, or even leading the student astray. The best sub-
JECT of study, though, is one's fellowmen and women, for unless these receive due attention facility in character expression cannot be attained, and this subject, as has been said, can be studied at all times. It is an excellent plan for the photographer to regard each portrait that he makes in the light of a study, and though making some negatives at each sitting in a style with which he is familiar, to make also two or three purely experimental ones, as studies in light or pose or expression. It is not necessary to tell the sitter that this is being done, though it may sometimes be well to do so, an intelligent person being impressed by the photographer's desire for excellence and co-operating well in the effort; whereas one of lower mentality is apt to feel that the specialist should be master of the subject, beyond the need of further study—not realizing the impossibility of such a state of affairs in any branch of human achievement.

It occasionally happens that one's calculations will be upset in most astonishing fashion. The writer was recently called upon to make a portrait of a young actress, and exposed
twelve plates, seven of them being in accordance with his best ideals of portraiture, the other five purely arrangements in light and shade, done for his own satisfaction and carrying practically no portrait element whatever. On seeing the results the sitter chose the five "arrangements" and one of the portraits!

One recommendation on which the author would lay great stress is to the effect that the portrait worker occasionally make an excursion into the domain of landscape or genre, or some other phase of his art. Few if any of the great artists have confined themselves exclusively to one form of expression, since they understood that the artist, like the athlete, is liable to grow stale, and that, again like the athlete, he is rested and his vigor is renewed by a change of occupation. Sooner or later the man who sticks to one thing will find himself falling off in power, and no amount of effort or determination will recall the lagging energies to their proper pitch; this can only be accomplished by rest and diversion, and the writer feels that every man, especially the one whose work involves the nervous tension necessary in art,
should take an interest in athletics of some sort. He personally makes a point of taking several hours each week to box, swim or play hand-ball. Failing this, the portrait worker should unquestionably get out-of-doors with his camera occasionally and spend some time doing landscape work or other photography not allied to portraiture, for he will thus be enabled to return to his chosen field with renewed interest and enthusiasm.
THE PHILOSOPHY OF THE HAND CAMERA

There are two fundamental ways of proceeding to the making of pictures by photography, each method having its adherents among pictorialists of the first rank, and these two forms of approach may, simply as a matter of differentiation, be called the view camera method and the hand camera method, since the advocates of the two plans ordinarily make use of these types of apparatus.

In the first method, the artist has carefully thought out his picture beforehand; perhaps even, if he be a genre worker, making several rough sketches showing various arrangements of masses and lighting, and possible dispositions of the figures. Or, if his interest be in landscape, he has tramped many times over the portion of the country where he may be, selecting locations and determining the time of year, the hour, and the quality of light which will best serve to convey the idea which he wishes to express. Then, when the time comes to
translate his thought into a picture, he goes ahead with decision and certainty, and makes one or two exposures. These are developed and printed, and the prints are studied with care. Sometimes it will be found that a slight amount of modification, which can be done on the negative or the print, will serve to pull the picture together and give a satisfactory result; and sometimes the whole thing will be reconstructed. More often still the print will be found to be complete and to need no further attention. Whichever may be the case, this method essentially involves careful preliminary consideration, and is as a rule carried out by means of a tripod camera of relatively large size, $6\frac{1}{2} \times 8\frac{1}{2}$, $8 \times 10$, or even at time $11 \times 14$; and the photographers who follow this plan generally print direct rather than enlarge, for a reason which will be discussed later.

In the other method, the artist does not prepare himself with the same care, but chooses an approximate location and arrangement, or sometimes even goes out with his camera, having no settled idea of what he wishes to express. He makes numerous exposures, with slight
changes in the arrangement of the figures, the timing or the point of view—occasionally, even, several identical exposures are made, with the purpose of giving different after-treatment—and these plates are developed and printed, a selection being made from the set, the negative chosen being usually enlarged, and, if necessary, modified by hand. The followers of this method generally use hand cameras, often of the reflecting type, and make a great number of exposures, a notable instance being in the case of a well-known pictorialist who once visited the writer at the latter’s country home, and between his arrival at Saturday noon and his departure at 8:30 A.M. on the following Wednesday exposed fourteen dozen plates, three dozen of these being exposed on one arrangement of two trees and two figures. This averages something over three and one-half dozen plates a day, and when it is added that they were all exposed within a quarter of a mile of the house it will be seen that there must necessarily have been considerable approximate repetition; no country affords that many totally different subjects in the area indicated.
PORTRAIT OF MRS. GEORGE B. HOLLLSTER
BY PAUL L. ANDERSON
From a Bromoil Enlargement
PHILOSOPHY OF HAND CAMERA

It will be understood that the many exposures required in marine work are not attributable to the same mental attitude as that here indicated, but are necessitated by the impossibility of predicting accurately the form which will be taken by any given wave, in conjunction with the necessity (imposed by the muscular and mechanical lag) of tripping the shutter slightly before the wave has reached its final form.

The author recently saw a discussion by an eminent worker of the first class, in which the artist in question declaimed against the second method of work, demanding to know why it should be necessary to make a lot of negatives and throw away nine-tenths of them, and accusing the workers of the class to which he did not belong of carelessness, wastefulness and over-production. Yet when we come to consider thoughtfully the relative merits of the two methods it is found to be the case that neither of them can be regarded as absolutely the best, or can be recommended above the other, since they are not merely different technical processes, but arise from fundamental psychic variations in the persons employing
FINE ART OF PHOTOGRAPHY

them—though, of course, either can be carried to excess, and whichever is used it must be to some degree under the control of the photographer's will. That is, the worker of the first class must permit himself more or less response to impressions received at the time of making the exposure, and the other must compare the subject, in its various changes, with the conditions which have preceded those of the instant, refraining at times from exposing a plate and making suggestions for further changes which he thinks will afford better results. However, the first class ordinarily comprises individuals of a calm and reflective temperament, given to meditation, and interested in delicate tonal relationships, this latter characteristic being the source of the observed inclination to make direct prints, since fine gradations are sometimes lost in the process of enlarging or making enlarged negatives. On the other hand, the workers who follow the second method are more apt to be highly organized and of a nervous and impetuous temperament, impatient of restraint and eager for action, preferring to make their selection from a set of concrete
PHILOSOPHY OF HAND CAMERA

images in the form of prints rather than from the abstract mental pictures which they call up by an effort of the imagination. These artists are more interested in the thing said than in the manner of saying it, they care more for pictorial strength than for æstheticism, they admire Rembrandt and Velasquez more than Whistler, and Charles Reade more than Robert Louis Stevenson, so they frequently enlarge and print in oil or bromoil or gum rather than make direct prints in platinum. Each photographer must determine for himself which style of expression best suits his own needs, and it is well for him to try both plans. It may take him some time to decide—it took the writer about seven years to reach a final decision—but it will be time well spent, since the knowledge acquired in either mode will prove useful when working in the other, and the tendencies developed when working in either style operate as restraints when the other is taken up, thus minimizing the characteristic faults of the selected method.

Another fact which deserves consideration in this connection is that, in colloquial phrase, "it
FINE ART OF PHOTOGRAPHY

is hard to start on a cold collar." Whichever method one adopts, he must, as has been said, remain open to immediate impressions, he must be able to appreciate and to seize suggestions arising from a chance play of light or a fortuitous pose, and it is unquestionably the case that one is not so receptive on first starting work as he is after making several exposures. Apparently the mind requires something akin to the warming-up an athlete goes through prior to his greatest effort, and probably every photographer has found that his best negatives are those made along toward the end of the series—it has not infrequently happened to the writer to see the best arrangement of the day shortly after exposing his last plate! The process of selecting and deciding on arrangements tends to quicken the perceptions and stimulate the imagination, and though some workers may be able to warm up by making pseudo-exposures—tripping the shutter without drawing the slide—the writer finds that this is not successful with everyone. In fact, probably every photographer will work himself into the desired frame of mind better if he makes bona-fide ex-
PHILOSOPHY OF HAND CAMERA

Posures, and the advantage of the hand camera when striving for this psychic condition is so apparent as to need no further comment.

There is a further factor entering into the use of the hand camera, but this has to do with mechanical rather than with mental considerations. It is not easy to carry a large camera when traveling or to set it up when a chance impression offers itself, and in such cases the hand camera will prove exceedingly useful. It is all very well for the followers of the contemplative method to say that they do not care to make use of chance impressions, but it is nevertheless the case that fortune at times offers magnificent opportunities which unless seized on the instant are gone forever. One of the author's best negatives, a picture which is very successful from the dramatic and pictorial standpoint, was secured from the deck of a ferryboat, and includes a sea gull flying at high speed across the field of view. It would have been utterly out of the question to operate a view camera rapidly enough to secure this picture; indeed, it could not have been got even with a hand camera had it not been that the
writer was considering photographing the scene when the bird appeared, and was able to press the trigger at precisely the right instant. Of course, it was pure chance that afforded this picture; it was one of the perfect arrangements of viewpoint, atmosphere, sea and sky—not to mention the gull—that could happen but once in a lifetime, but the picture is none the less a success. In "Micah Clarke," Decimus Saxon describes a duel in which a young and inexperienced swordsman smote his expert opponent across the face with his rapier, which unusual act so took the latter aback that ere he recovered from his astonishment the youngster killed him. "Doubtless," says Saxon, "if the matter were to do again the Oberhauptmann would have got his thrust in sooner, but, as it was, no explanation or excuse could get over the fact that the man was dead." In like manner, no argument on the part of the deliberate workers can get over the fact that here is a picture, and that it could have been obtained in no other way.

The advantages of the hand camera for record work when traveling are so obvious as to need no enumeration, and the argument ad-
advanced by the workers of the view camera class, as to the greater number of adjustments possessed by their instruments, is not, in the writer's opinion, fully substantiated in practice. The author has used a four by five reflecting camera for several years, for landscape, portraiture and illustration, and has not found himself seriously hampered by the lack of a swing-back. There have, it is true, been times when it would have proved a convenience, but this adjustment is by no means so necessary on a small camera as on a large one, and it has always been possible to do without it, with no loss of pictorial quality.

It may, however, be of interest to inquire into the relative expense of the two methods of working, and the writer does not find that there is a great deal of difference in this respect. The user of an 8×10 camera will generally make at least two exposures on a given subject, and so far as plates are concerned seven or eight 4×5 negatives can be made for the same cost. When it comes to printing, three or four platinum prints — often more — will be made from the 8×10 plate, which will about offset the cost of eight 4×5 gas-light prints and
one 11×14 or 14×17 bromide or bromoil. If the large print is to be in oil or platinum or gum, the expense will be greater, since in that case there will also be required a 4×5 transparency and a large negative, but if bromide or bromoil is used there is little choice. There is little difference in the time consumed by the two methods, the consideration and reflection of the first type of worker being about on a par with that given by the second to selecting from among his proofs and to possible modifications. If the latter prints in bromide he probably has some slight advantage over the other in the matter of time, but if he prefers gum, oil or bromoil, the choice lies somewhat the other way. However, the difference is in no case great, and should not influence anyone to adopt a form of expression not suited to his inclinations.

As to the artistic quality of the results, there is absolutely no choice whatever between the two modes of approaching the problem, this depending entirely on the artist's imaginative power, technical skill, sensitiveness and artistic conscientiousness, though it may be said that the photographer of the second class is
PHILOSOPHY OF HAND CAMERA

generally more prolific than the other. It is doubtful, though, if the manner of working has anything to do with this; it probably arises from the fact that the nervous, highly sensitized individual is more prolific of ideas and has more driving force than the more reflective type. In each case there is a danger to be guarded against. The first worker is apt to become niggling, meticulous and over-interested in mere aestheticism; the second runs the risk of growing careless in his artistic grammar, of paying too little attention to values and gradations, and relying too much on the inherent force of his ideas. The writer has seen many promising workers brought to grief by one or the other of these two pitfalls, so that they failed to fulfil the hopes they once held out, and he would suggest that each photographer strive to cultivate an admiration for the style in which he does not work. By this means he will not only retain the purity of his artistic conscientiousness and avoid becoming a mere stylist, but he will also attain that broadminded and liberal vision without which no man can achieve true greatness in any branch of human activity.
XIII

CONCLUSION

The author has many times, both orally and in his writings, said that it is possible for a photographer to become interested in mere technique to the detriment of his artistic expression, and in the present book will be found a statement by Mr. Wentworth to the effect that "of technic enough is better than more." But this question deserves some further consideration. It is doubtful if any artist can ever have enough technical knowledge; problems are constantly arising which demand acquaintance with various processes other than the accustomed ones, and the worker of limited knowledge must leave such problems unsolved or be only partly successful in their treatment. Further, it is by no means certain that the skilful technician could, had he chosen the other path, have become a great artist. Some psychologists insist that each mind has its own definite inherent capabilities, and can find its fullest
development only along the lines so indicated. The author does not share this belief, but admits that arguments may be advanced in support of it. At all events, it is certain that the worker who devotes his entire attention to technical processes must necessarily ignore the studies requisite to full artistic expression, and that each photographer must determine for himself where lies the balance.

It is a common—almost a universal—error to suppose that knowledge can be taught. No person living can teach another anything whatever; all knowledge, wisdom and skill must come through a voluntary effort on the part of the student. The most that the teacher can do is to stimulate, to suggest, and to point out errors, and this is most conspicuously the case where the faculties of reason and imagination are called upon to function. The teacher can make statements to be memorized by the student (even here the latter must exert himself) but when it becomes necessary for the student to employ his logical powers or his imagination, to develop his powers of observation, or to acquire manipulative skill, he must travel alone.
FINE ART OF PHOTOGRAPHY

Further, artistic perception, appreciation and expression are not definite things; they depend to a great extent on personal taste and preference, on individual likes and dislikes, and on the general mental development not only of the artist but of those to whom he appeals. Technique is a matter of pure science: we can say: "If we do thus and so, such and such results will follow," and we may be sure that these results will always and inevitably be the consequence of the original act. Nothing of the kind is possible in art; manifold effects may follow from one and the same cause, for no two human minds are precisely alike, and the most that the artist can say is: "This work will have a certain effect on those minds which resemble my own sufficiently to receive from external objects the same impressions that I do, or impressions similar to mine."

For these reasons the author has made no attempt to follow the lines of his former book, "Pictorial Photography, Its Principles and Practice." He has not endeavored to give definite instructions for the production of definite results, as was possible in the earlier work; such
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From a Carbon Print
an attempt would have been foredoomed to failure, or at best could have been productive only of a stereotyped, machine-made and sterile expression among those photographers who followed the instructions given. Instead of giving such instruction the author has chosen rather to state the fundamental principles upon which all graphic art is based, and has consistently endeavored to stimulate his readers to the exercise and development of their own mental powers, to the end that, whatever work shall be theirs, it may be a free and spontaneous expression of the love of beauty which, though at times dormant, is none the less inherent in every individual; of the desire to awaken in others this love; and of the greatest motive which can animate the human soul, a deep and sincere wish to be of benefit to one's fellowmen. Those readers who look to find here a formula for the production of works of art will be disappointed, but the author hopes and believes that anyone approaching this book in the spirit in which it is written will find it helpful, and will be encouraged and aided in his efforts to contribute some share, whether great or small, to
the eternal and inevitable upward march and growth of life.

The one fundamental and unfailing law upon which the life of this world (and probably that of other worlds as well) is based is that of progress; an individual, a nation, a race, a species which does not contribute to this progress is unhesitatingly eliminated by the forces of nature, and only those which have some contribution to offer are preserved. We observe this fact not only in the historical records which we have, but we find it manifested also in the case of prehistoric species and genera, so that we are forced to conclude the law to be everywhere and at all times operative. From this conclusion follow two others of importance to the artist: The first is that he may never relax his efforts, may never feel that his knowledge is sufficient, under pain of retrograding in his powers of vision and of expression; he must always work, and must always endeavor to improve, in order to maintain his position and his ability—whoso does not advance falls back. The other inference is greater than this, and has to do with the artist's responsibility. The desire
for artistic expression is one of the earliest desires to awaken as a race develops beyond the daily needs of food and shelter, and the artist stands side by side with the scientist in guiding, directing and stimulating his fellows in their voyage from darkness into light.

Indeed, it is probable that art comes before science, and it is known that Palæolithic men have felt the desire for graphic expression, drawings—and by no means discreditable ones—being found among the relics of races which existed twenty thousand years ago, and antedating (being, in fact, the precursors of) the hieroglyphics which are the earliest form of writing. These Palæolithic and Neolithic men were not only draughtsmen, but were sculptors as well, and some of their figures are sufficiently well done to indicate a higher stage of mental development in their makers than does the Cubist sculpture of the present day, which, indeed, may possibly represent a reversion to a pithecoid mentality, if we employ such a phrase. It follows, then, that a tremendous responsibility devolves upon the artist, who, so far from being, as many people seem to
think, a mere parasite, an amuser, is actually a leader of thought and a teacher of mankind. Art is not a study to be undertaken lightly, nor is it a work to be followed "in jesting guise."

It is, however, a mistake to say, as some do, that the artist should be indifferent to money and to fame; it is right that one who gives us something of value, whether material or psychic, should receive a suitable return, and the desire for the applause of one's fellows is a normal human instinct. Of course, the artist may become excessively greedy of financial reward or of renown, but this danger is common to all men, and must be guarded against by a proper mental balance. Further, it is not necessary that the worker devote his entire time to art. It is desirable that he do so if possible, and the so doing will self-evidently result in a greater development of his powers; but if the exigencies of his daily life prevent, and he still wishes to do what he can in the time at hand, this also is well, for many a man who was so restricted has nevertheless made valuable contributions to the sum of human knowledge.
CONCLUSION

But whether art be a vocation or an avocation, a life-work or a relaxation from daily labor, it should be undertaken soberly, seriously, and with the determination that we will do this thing as well as in us lies, for only thus can we deserve well of our fellows. The artist who stoops to do meretricious work because he is well paid, the one who lightly accepts the easy beauty because the greater thing is difficult—these men are to be pitied, for they have indeed sold their souls for a few pieces of silver or, worse yet, for their personal ease. Only that man is truly fortunate who gives his best at all times, who unceasingly labors for the finest that he can see or dream. He may miss the financial reward or the praise of the multitude, but he will nevertheless be firm in the consciousness that he has used his talents well, and will come to the realization that he has, in some measure, worked hand in hand with the eternal forces that govern and control all life, not only for the passing day but forever.
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